

# MACHINE KNITTING NEWS

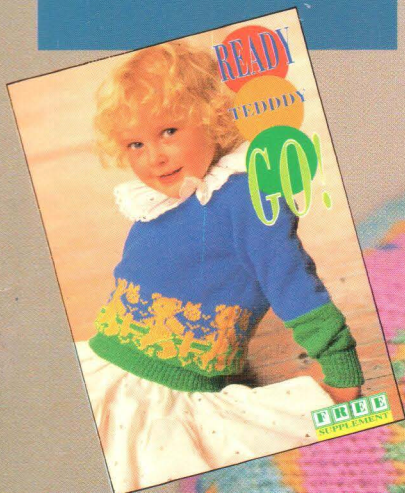
MARCH 1993

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# contents

## features

- 26 DESIGN LINE**  
Jill Murray casts on and off to make slots for trimming knitwear
- 29 A WEIGHTY PROBLEM**  
hints on using the ribber comb
- 31 MASTER TOUCH**  
Are new developments also progress? John Allen ponders the question
- 34 IRENE KRIEGER**  
creates colour blocks on a single bed using the pushers
- 46 CAROL CHAMBERS**  
produces some new looks for ribbed edgings
- 82 TRUDIE HOWARD**  
gets the maximum use from the Singer pattern sets
- 88 TOYOTA TOPICS**  
Ribber patterns without a punchcard — Carol Chambers explains rolling pin tucks
- 94 HOW NOT TO MACHINE KNIT**  
a lighthearted cautionary tale
- 106 SILVER REED MACHINES**  
Lorraine McCarthy demonstrates how to draw and understand design sheets
- 21 ARGYLE SWEATER**  
standard gauge punchcard machines **Pattern 4**
- 36 TULIP SWEATER**  
standard gauge punchcard machines **Pattern 5**
- 41 LADY'S SWEATER**  
standard gauge punchcard machines **Pattern 6**
- 43 LADY'S FAIR ISLE CARDIGAN**  
standard gauge electronic machines **Pattern 7**
- 52 READY, TEDDY, GO!**  
Fun Teddy motifs  
Free supplement
- 68 LADY'S CARDIGAN**  
standard gauge electronic machines **Pattern 8**
- 70 TUCK STITCH SWEATER**  
standard gauge punchcard machines **Pattern 9**
- 72 MAN'S SLEEVELESS PULLOVER**  
standard gauge electronic machines **Pattern 10**
- 78 AROUND THE WORLD WITH EMMA DAY — AFRICAN TRIBAL JACKET**  
standard gauge punchcard machines **Pattern 11**
- 84 HIS 'N' HERS SWEATER**  
Passap/Pfaff Electronic 6000 machines **Pattern 12**
- 96 PRAM SET — MATINÉE JACKET, HAT, BOOTEES AND MITTENS**  
standard gauge electronic machines with lace facility **Pattern 13**
- 99 BABY ALL-IN-ONE**  
standard gauge punchcard or electronic machines **Pattern 14**

- 102 BABY'S RAGLAN CARDIGAN**  
standard gauge **Pattern 15**
- 103 BABY'S CABLED CARDIGAN**  
standard gauge machines with ribber **Pattern 16**

## regulars

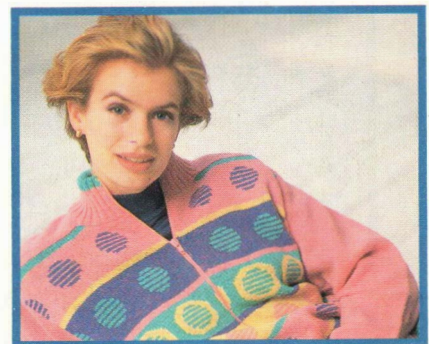
- 4 REPORTING**  
all the latest news
- 5 EDITOR'S LETTER**
- 23 LETTERS TO THE EDITOR**
- 67 PLEASE CAN YOU?**  
help at hand
- 74 HINTS AND TIPS**  
shared ideas
- 108 COMPETITION**  
win a Silver Reed knitting machine with EC1
- 113 YARN SAMPLES AND ABBREVIATIONS**

## offers

- 2 MKN COLLECTIONS SPECIAL OFFER**
- 9 BOOK OFFER**  
*Knitted Historical Figures* by Jan Massent
- 48 'MAYPOLE' YARN OFFER FROM BSK**
- 64 10% OFF MARION NELSON PATTERN CARDS**
- 92 SPECIAL OFFER ON MKN SUMMINE CALENDAR**



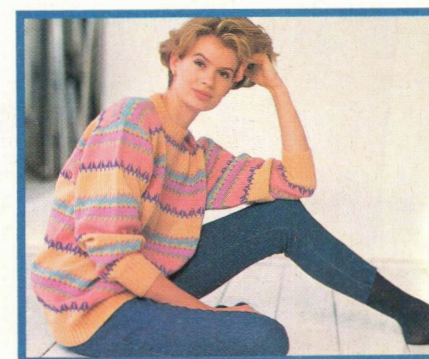
Page 36



Page 13



Page 43



Page 10

## patterns

- 10 LADY'S FAIR ISLE SWEATER**  
standard gauge punchcard machines **Pattern 1**
- 13 LADY'S FAIR ISLE JACKET**  
standard gauge punchcard machines **Pattern 2**
- 18 LADY'S GARTER CARRIAGE JERKIN**  
standard gauge punchcard machines with garter carriage **Pattern 3**

Editor Lynne Davies Technical Editor Jackie Demuth Publisher Gerald J Fox

Designer Heather C. Hopkinson Production Manager David Davis Fashion photography Martin Palmer

Photography Dave Singleton Advertisement Manager Maggie Michaelis. Machine Knitting News is published monthly by Lithame Ltd, PO Box 9, Stratford-upon-Avon, Warwickshire CV37 8RS

Editorial enquiries: 0789 720133 (fax: 0789 720888) Administration: 0789 720604 (fax: 0789 720888)

Advertising: 081-807 1185 (fax: 081-803 7195). Distributed by Comag.

American Distributor: Margaret M Brossart, Knitting Machine Centre, 5442 Cannas Drive, Cincinnati, OH 45238 USA. Tel: (513) 922 7433

Canadian Distributor: Modern Sales Canada Inc., PO Box 67, Port Coquitlam, B.C. V3C 3V5 Canada. Tel: (604) 464 5922

South African Distributor: National News Distributors, PO Box 53085, Troyeville 2139. Tel: (011) 402 1205.

Other enquiries to: Lithame S.A. (PTY) Ltd, PO Box 27212, Sunnyside, Pretoria 0132, Transvaal, South Africa. Tel: (012) 664 1087

Prices on application.

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**VOL 9 No 12**

**ISSN 0266-8505 (UK)**

**ISSN 1019-5661 (SA)**



VITALITY

## FASHION TRENDS

Looking far ahead ICI Fibres, who produce Tactel, have launched their predictions for Spring/Summer 1994! They emphasise the importance of textures and striking surface effects and say these are highlighted by a new, simplified colour story. For the first time, colours are combined in families, mixing the tones together to provide a positive fresh approach which offers weavers and knitters greater freedom to choose their own palette. Each

group divides into rich and pale shades in interesting combinations.

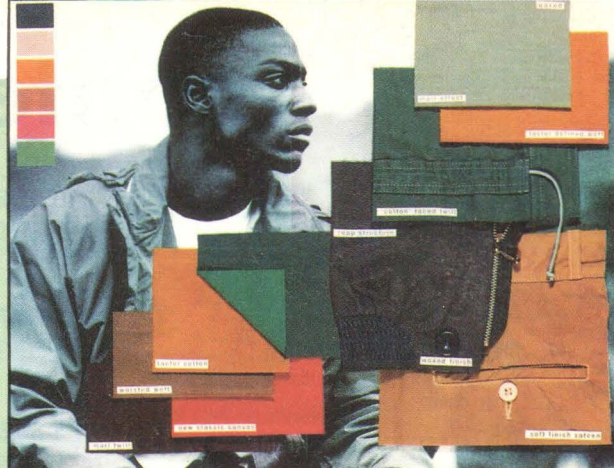
There are five different colour stories — Purity, Solar, Verdant, Vitality and Passion. Purity offers classic neutral colours such as white, bone, ecru, canvas, sand and stone inspired by natural surfaces and suggesting calm simplicity. Solar evokes the colours of sunshine and warmth, with earthy browns, glowing yellows and softer ivory — all symbolise health and rebirth, while mellow gold adds an interesting, uplifting highlight. The vigour of lush early summer is captured by the Verdant palette with rich limes and bold 'living' greens cooled by the delicate, tranquil tones of silver leaf, haze blue and melon. The ever

changing moods and shades of the sea from deepest blues, suggesting vigour and life, to the palest blue-greys of calmer waters are encapsulated by the Vitality story, while Passion presents the pale, tender tones of skin and coral alongside the stronger, opulent, exotic and sensual oranges and reds. The look will be for refined knit fabric structures, created by innovative development work on fine gauge machines. All are given emphasis by the soft, gentle and cool colours of the Purity palette. Ribs, stitch effects, geometric lace, knitted pleats and fine double-faced designs find the perfect foil in simple easy to wear shapes which are eminently, stylish and comfortable.

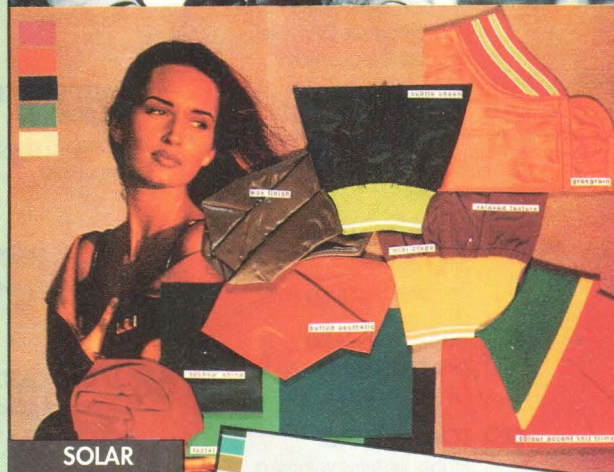
Jean Wiseman

# R

## Reporting



SOLAR



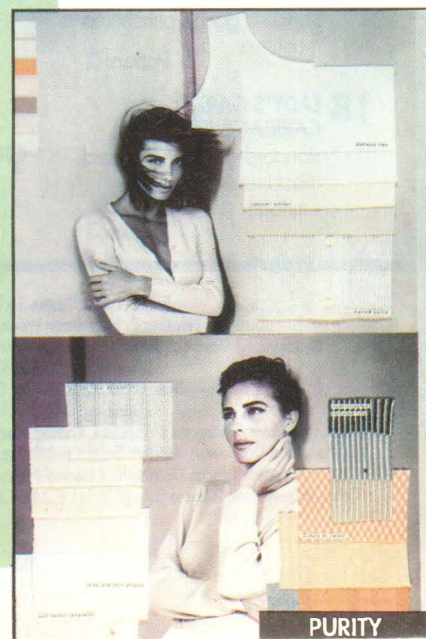
SOLAR



VERDANT



PASSION



PURITY

## KIDDIES' CORNER SUN AND SAND

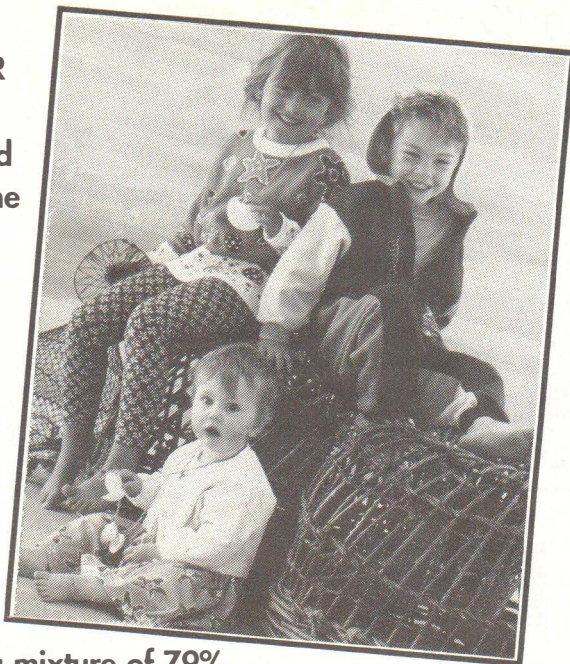
Sun, sea and sand inspire much of the knitwear for Spring/Summer '93, and children

are not overlooked in this influence.

The pretty jumper illustrated with its starfish and shell motifs is in a mixture of 79%

Acrylic and 21% Cotton, and costs £9.99 from large Boots stores.

As with the adults, it is smart to team the season's knits

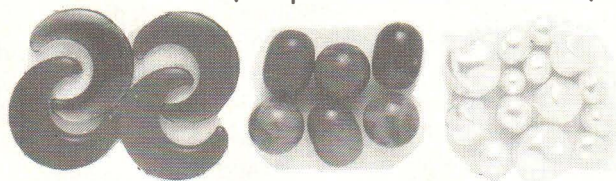
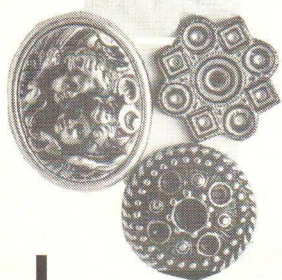


## ◀ FASHION NOTE

Making your own jewellery to complement your knitwear is a bright idea. Now leading costume jewellery wholesaler, Adrien Mann is selling a large range of fashion beads with which you can make necklets, belts, earrings —

and much more. They also supply castings, clasps and findings.

Adrien Mann jewellery is sold through most large department stores or for more details you can contact them at Dept. P.L. Adrien Mann London, 79 Fortress Road, London NW5 1AG. A comprehensive catalogue is also available at £2.50 which is refundable against an order of more than £10. (Telephone 071-284 0467).



## NAUTICAL LOOK ▶

Perennial favourites in summer knitwear are the colour combination of navy-and-white and the influences of the nautical look. Both are featured in 'Deauville', a classic sporty knitwear outfit — destined for a walk along the seafront!

The turtle-neck sweater has horizontal stripes, has the newest long tunic look and is teamed with a straight narrow skirt. Both garments are in a 50% cotton, 50% Modal combination and cost £57.75 each. The garments are **copyright** Betty Barclay designs and are sold in leading stores and shops nationwide.

with leggings and the model wears Daisy Print leggings in a cotton/elastane mix, priced at £6.99.



## FROM THE EDITOR

Dear Readers,  
As March progresses we change from winter to spring with the promise of longer and hopefully, warmer days, and the pleasure of watching everything burst into life again. In the magazine we have aimed to reflect the change in the seasons bringing you designs for both cooler and warmer weather. Spring is tulip time with its images of Holland. Our Double Dutch section brings you a gorgeous Deft blue twinset with tulip patterning and a Fair Isle sweater with Dutch designs worked in a sampler style. The whole of this month's issue is full of new stitch patterns, an invaluable addition to your stitch pattern library.

As spring is the time for new life we have included a selection of adorable baby clothes. The toddlers and youngsters of the family haven't been forgotten as our supplement this month is an irresistible selection of Teddy bear punchcards. We give you different ideas on how these Teds can be used and I am sure that they will be loved by as many grown ups as little ones.

We have a fantastic competition from Silver Reed, a knitting machine with EC1 for the lucky winner, see page 108 for details.

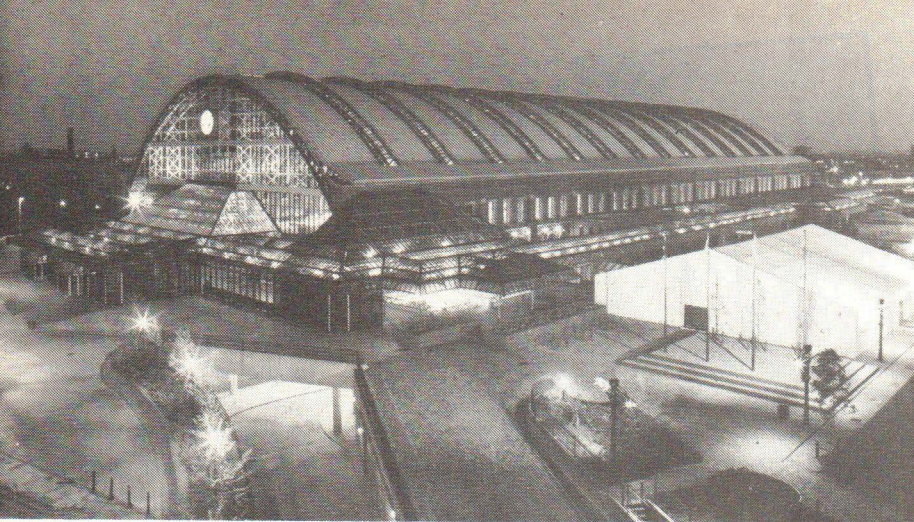
We are bursting full of features and information, ideas and articles to stimulate the brain cells and put into practice all those ideas that have been lying dormant over the winter months.

We look forward to seeing you at the G-Mex Centre, Manchester from the 26th to 28th February.

*Signatures*

**R**

*Reporting*



**P**ut together the North of England — a traditional home of knitting and needlecraft; the G-Mex Centre — a multi-million pound exhibition centre right in the heart of Manchester; Nationwide Exhibitions — the UK's leading knitting and needlecraft exhibition organisers and *Machine Knitting News* and *Patterns Galore* — the country's foremost



THE GREATER MANCHESTER  
EXHIBITION AND EVENT  
CENTRE

knitting and sewing  
magazines — and  
what do you get?

**The 2nd North  
West Knitting and  
Needlecraft  
Exhibition at the  
G-Mex Centre,  
Manchester on  
26th-28th February  
1993.**

**T**his is your chance to meet the experts, see all the new products on the market and purchase machines, yarns, kits, patterns, books and accessories. Household names on view will include:

# The 2nd North West Knitting

A K Yarns  
Adele Welsby  
Samplers  
Amber Yarns  
American Colonial  
Crafts  
Ann Durkan Designs  
Anna Lamour  
Annabeck Designer  
Tapestry  
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## REPORT FROM THE SHOW

After the Christmas break, the Exhibition season is now back in full swing. The end of January saw the ever popular Knitting, Needlecraft and Design Exhibition at Sandown Park, Esher; the 2nd North West Knitting and Needlecraft Exhibition takes place at G-Mex, Manchester from the 16th to the 28th of February and from March 19th to 21st it will be time for the Southern Knitting and Needlecraft Exhibition in Bristol. All of these Exhibitions are organised by Nationwide Exhibitions (UK) Ltd, and sponsored by *Machine Knitting News* and our sister sewing magazine *Patterns Galore*.

Sandown Park was as successful as ever and the new Exhibitor's Lecture Theatre in the Cavalry Bar proved very popular. The lectures were given by thirteen experts from the world of knitting and needlework, Betty Foster, Maureen Whitmore, Anne Kent, Ann Brown, Viv Pain, Pauline Thomas, Caroline Nelson and Elaine Cater, Janika, Anna Lamour, Kamalini Trentham, Jane Trevan and Ruth Cox and covered such varied subjects as slip stitch techniques, design, machine knitted and sewn toys, understanding Marion Nelson cards, soft furnishings, hand knitting, dressmaking and much more. Paul Baccara's four fabulous fashion shows every day were as popular as ever — visitors to Sandown Park always enjoy the fact that the fashion show there is separate from the main hustle and bustle of the exhibits and offers a welcome haven for a rest with the bonus of being entertained at the same time. Full details of the fabulous exhibition at G-Mex can be found above. Information on lectures and special events taking place in Bristol will be given in next month's issue.

# and Needlecraft Exhibition

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26th-28th  
February**

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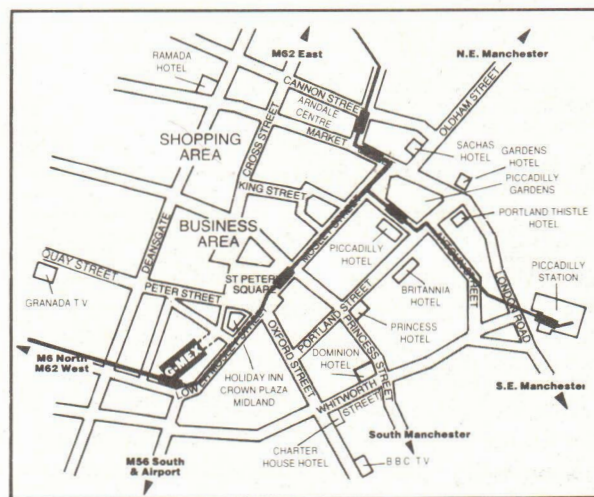
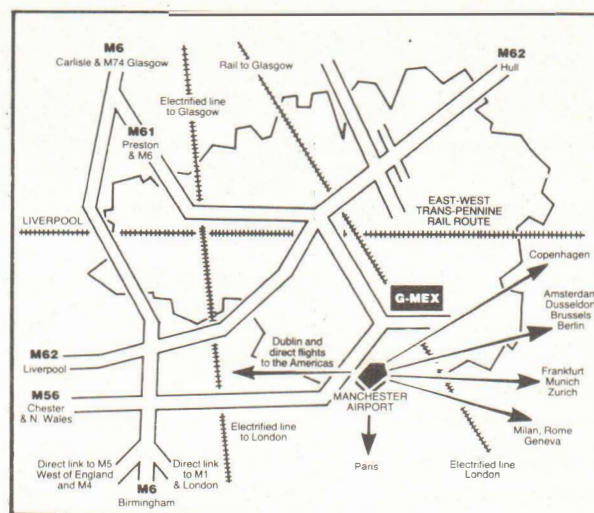
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Tudor Jane  
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Ltd  
The Yorkshire  
Mohair Mill

**T**he exhibition will have a vast array of attractions including demonstrations, videos, advice centres and all the major knitting and sewing machine manufacturers will be demonstrating and talking about their latest machines and equipment. Several of the exhibitors will be passing on their knowledge by giving

**Not just a show but a celebration of all aspects of knitting and needlecraft with all the latest products and developments being presented under one roof.**

**SPECIAL TICKET OFFER**  
**Our special discounted price offer closes on 22nd February. Just fill in the coupon below to take advantage of this special deal.**

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# CLUBS

## NEW CLUBS

NAME	SEC/ORGANISER	TELEPHONE NO	VENUE	DAY	TIME
HATHERLEY KNITTING CLUB	Mrs E Cook	0242 522007	St Philip & St James Social Club, Hatherley, Cheltenham	Alt Mondays	7.30-9.30pm

## NEW VENUE

NAME	SEC/ORGANISER	TELEPHONE NO	VENUE	DAY	TIME
PENDLE KNITTING CLUB	Margaret Field	0282 604427	Newfield Drive Community Centre, Newfield Drive, Nelson, Lancs.	First Monday until May Second Monday thereafter	7.30-9.30pm

## NEW OFFICERS

NAME	SEC/ORGANISER	TELEPHONE NO	VENUE	DAY	TIME
WHITE HORSE MK CLUB	Barbara Brown	0793 619695	Community Centre, Emlyn Square, Swindon	Second and fourth Thursday	7.30pm
BANBURY MK CIRCLE	Mrs J Caulkett (Org) Mrs D Minns (Sec)	0295 264636 0295 254782	Old People's Centre, Castle Street, Banbury	Fourth Wednesday	7.15-9.15pm
WALLINGFORD MK CLUB	Mary Baker (Chair) Georgina Warwick (Sec) Catherine Somerville (Sec)	0491 873889 0235 818735 0491 39097	Centre 70, Wallingford	Third Tuesday	7.30-9.30pm
WORCESTER PARK MK CLUB	Jan Tedder (Sec)	081- 337 0736	As before		

## CLASSES

### DesignaKnit Workshops.

One day hands-on workshops in 1993. Starting on Saturday 10th April, Stage One, for new users and those considering purchasing DesignaKnit.

Stage Two on Saturday 8th May, garment shaping and advanced colour pattern techniques. On Saturday 12th June, Stage Three, using the professional program. Further dates covering basic computer

operations will be arranged according to demand. The courses are held at Kingston Maurward College, Dorchester. For further details please send an SAE to Angela Gordon, DK Courses, 29 St Helens Road, Sandford, Wareham, Dorset BH20 7AX.

## IMPROVE YOUR KNITTING

For the last two years, Walker Wools have held quarterly seminars for their customers. For 1993, they have changed the formula. The dates of the 'new type' seminars are February 20th for Silver Reed, April 3rd for Singer, May 8th for Brother and June 12th for Passap/Pfaff. The theme of these days is to improve your knitting knowledge. Specialist tutors include Maggie Dyke, Liz Philo, Sue Woolley, Janet Spink and Irene Krieger. Numbers have been limited to forty, with at least two tutors in attendance. The cost is £10 which includes tea, coffee and a light lunch.

For more details, please contact Walker Wools on 081-686 6792.

**Knitting Matters.** Machine knitting tuition, hourly, daily or weekly courses to suit your needs, all with expert individual attention. Correspondence courses also available. For further information please contact Knitting Matters, 18 North Loch Road, Forfar, Tayside DD8 3LS. Tel: 0307 64660.

**Kent County Council Adult Education** are holding their second exhibition of work by students of the City & Guilds Creative Studies Courses at Evegate Park Barn, Station Road, Smeeth, Ashford, Kent, from Tuesday 19th June to Sunday 4th July, 1993, 10am - 5pm (Thursday 1st July until 8pm). Any further details can be obtained from Ruth Issett, tel: 0233 621768.



## IRIS BISHOP DESIGN COLLECTIONS

All designs are illustrated in full colour

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- ★ **BORDERS & YOKES** - over 30 fairisle designs PLUS a simplified circular yoke sweater pattern. (24 stitch) ...£3.95
- ★ **AUTUMN/WINTER** - an unusual collection of 'adult' fairisle designs with garment and colour ideas. (24 stitch) .....£3.95
- ★ **SPRING/SUMMER** - more beautiful seasonal fairisle designs with 'short floats'. (24 stitch).....£3.00
- ★ **'KIDS' FAIRISLE** - over 20 fairisle designs PLUS basic sweater pattern for all ages from babies to teenagers. (24 stitch) .....£2.95
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U.S.A. agent — The Knitting Machine Centre, P.O. Box 150145 Cincinnati, Ohio 45215

**NEW**

**ABC**

# R

More Reporting on page 16

## Reporting

A fascinating book by Jan Massent, covering Ancient World and  
Fifteenth to Nineteenth Centuries.



Clear instructions are given for the dolls and outfits and finishing methods to add that final detail.

**We are offering this book at a special pre-publication price of £14.95 including post and packing.**



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# SORBET Surprise

# 1

## Lady's Fair Isle Sweater



**MACHINES:** These instructions are written for standard gauge punchcard machines with ribber

**MACHINES WITHOUT**

**RIBBER:** See page 113

**YARN:** Jamieson & Smith 2 ply Jumper Weight Shetland

**FIBRE CONTENT:** 100%

Wool

**COLOUR:** We used Apricot 207 (MC), Mid Blue 16 (A), Heather 131 (B), Hot Pink 70 (C), Mid Green 92 (D), Light Turquoise 75 (E), Lilac 49 (F) and Orange 90 (G)

**STOCKISTS:** To obtain this yarn, please write to Jamieson & Smith (Shetland Wool Brokers) Ltd, 90 North Road, Lerwick, Shetland ZE1 0PQ

### SIZES

To suit bust 86[91:96:101:106]cm.

Finished measurement 101[107:112:116:121]cm.

Length 68.5[68.5:70:70:71.5]cm.

Sleeve seam 53.5[54:54:55.5:56.5]cm.

Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

### MATERIALS

Jamieson & Smith 2 ply Jumper

Weight Shetland.  
6[6:6:7:7]oz in MC.

1oz in A.

1oz in B.

4[4:4:5:5]oz in C.

1oz in D.

2oz in E.

2oz in F.

1oz in G

### GARMENT WEIGHS

429g for size 91cm.

### MAIN TENSION

Wash, dry and steam press tension swatch before measuring.

30 sts and 36 rows to 10cm measured over Fair Isle patt (tension dial approx 9).

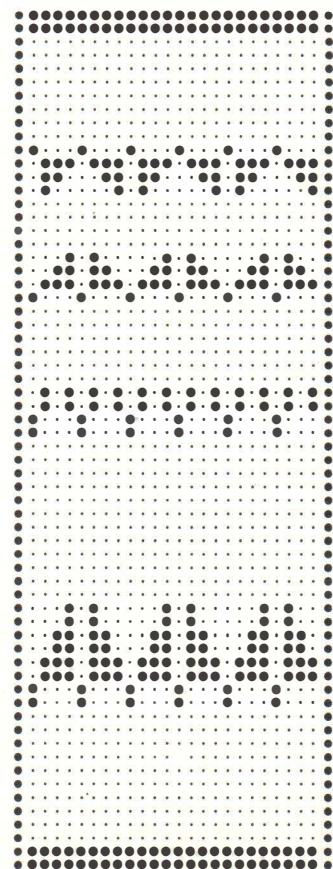
Tension must be matched exactly before starting garment.

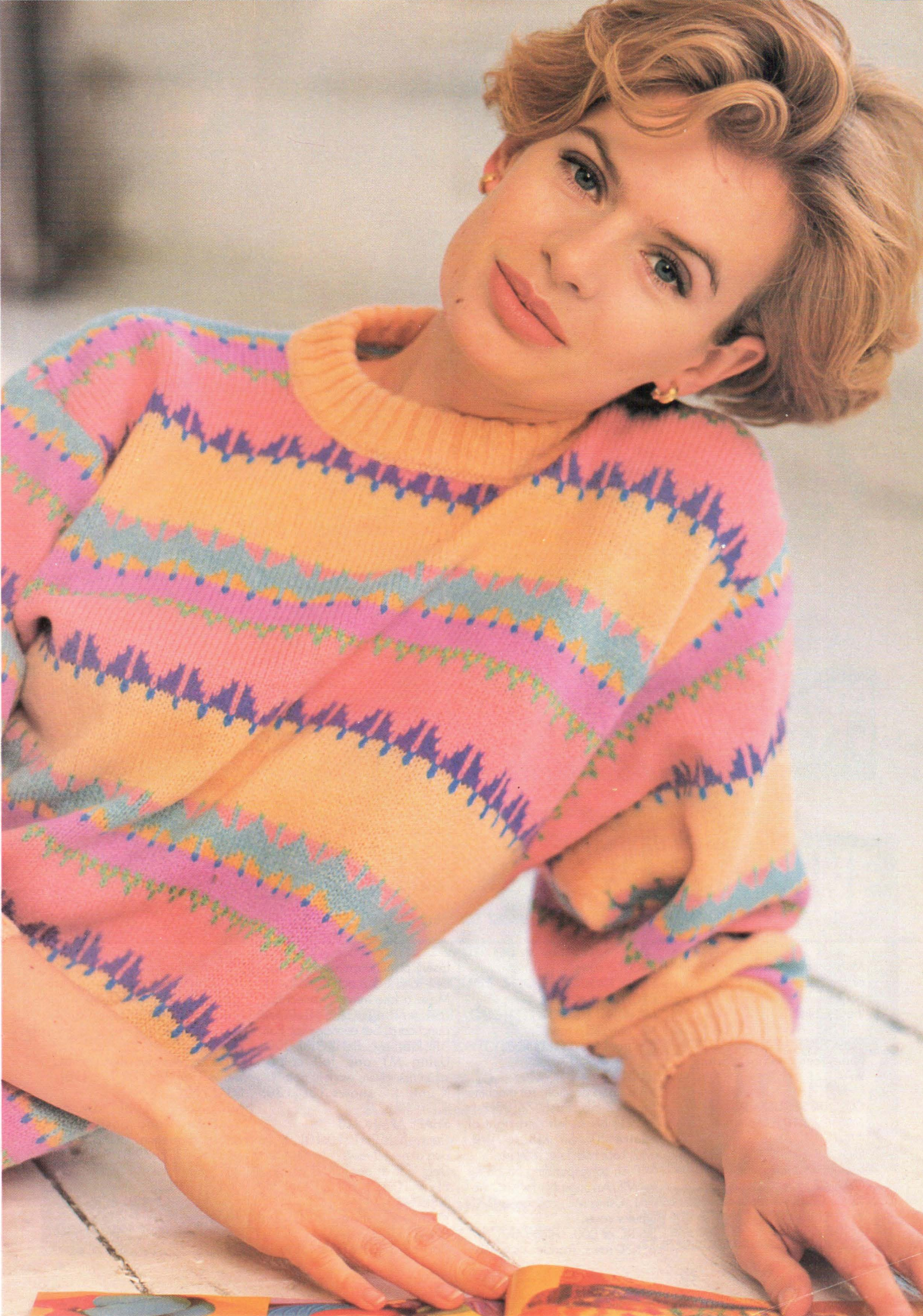
### ABBREVIATIONS

See page 113.

### NOTE

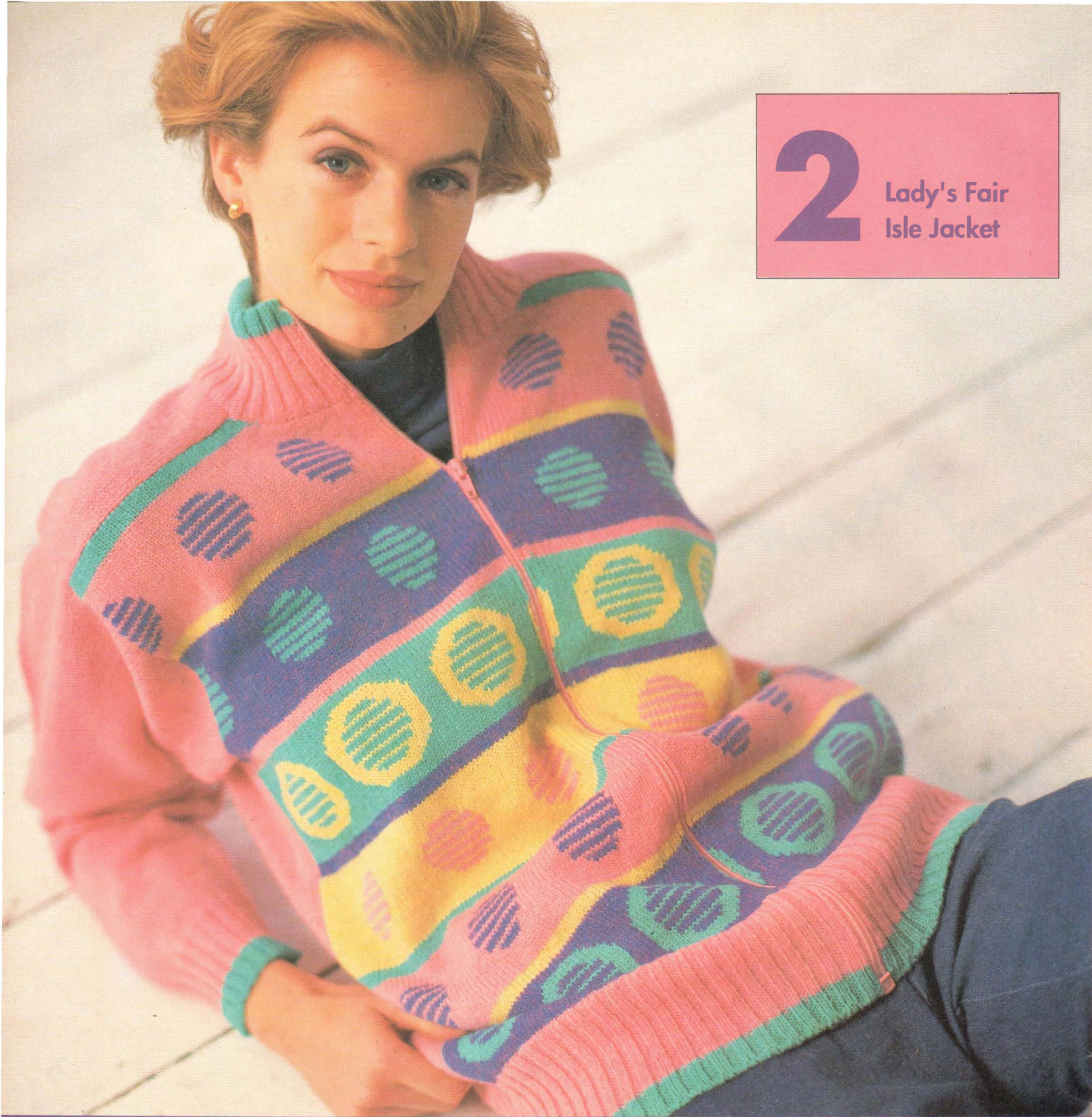
Knit side is used as right side.





# 2

## Lady's Fair Isle Jacket



Measurements given are those of finished garment and should not be used to measure work on the machine.

### PUNCHCARD PATTERN

Punch card before starting to knit.

### COLOUR SEQUENCE

MC only, K10 rows.  
\* MC+A, K2 rows.  
C+B, K6 rows.  
C only, K12 rows.  
C+D, K2 rows.  
G+D, K1 row.  
F+D, K1 row.  
F only, K6 rows.  
F+A, K1 row.

E+G, K3 rows.  
E only, K4 rows.  
E+C, K3 rows.  
MC+D, K1 row.  
MC only, K18 rows \*.  
Rep from \* to \* throughout.

### BACK

With RB in position, set machine for 2x2 rib. Push 76[80:84:87:91] Ns at left and right of centre '0' on MB to WP. 152[160:168:174:182] Ns.  
\*\* Push corresponding Ns on RB to WP. Arrange Ns for 2x2 rib. CAL. Using MC, cast on and K3 tubular rows.  
Set RC at 000. Using MT-6/MT-6, K30 rows. Transfer sts to MB.

Insert punchcard and lock on first row. Set machine for patt. Make a free move to select first row ending CAR. Release punchcard. Set carriage for Fair Isle knitting. Set RC at 000. Using MT and foll colour sequence given, work in patt \*\*. K until RC shows 130[130:130:130:134].

### SHAPE ARMHOLES

Cast off 8[9:10:10:10] sts at beg of next 2 rows.  
Dec 1 st at each end of next 8[9:9:10:10] rows. 120[124:130:134:142] sts.  
K until RC shows 224[224:228:228:234].  
Cast off 37[39:41:43:46] sts at

each side for shoulder. Using WY, K a few rows over rem 46[46:48:48:50] sts and release from machine.

### FRONT

Work as given for back until RC shows 196[196:196:196:198].

### SHAPE NECK

Make a note of row on punchcard and position in colour sequence. Using nylon cord, K 73[75:79:81:86] sts at left by hand taking Ns down into NWP. Cont on rem 47[49:51:53:56] sts at right for first side.  
Dec 1 st at neck edge on next 10 rows. 37[39:41:43:46] sts.

K until RC shows 224[224:228:228:234]. Cast off.  
Unravel nylon cord over 26[26:28:28:30] sts at right. Using WY, K a few rows and release from machine.  
Unravel nylon cord over rem 47[49:51:53:56] sts at left. Reset punchcard on row previously noted. Reset RC at 196[196:196:196:198]. Starting at correct position in colour sequence, complete to correspond with first side, reversing shapings.

## SLEEVES

With RB in position, set machine for 2x2 rib. Push 37[38:42:42:43] Ns at left and right of centre 'O' on MB to WP. 74[76:84:84:86] Ns. Work as given for back from \*\* to \*\*.

Shape sides by inc 1 st at each end of every foll 3rd row, 49[49:49:49:51] times. 172[174:182:182:188] sts.

K until RC shows 150[150:150:152:156].

## SHAPE TOP

Cast off 14[7:11:3:6] sts at beg of next 2 rows.

Cast off 8 sts at beg of every row until all sts have been cast off. RC shows 169[171:171:175:179].

## NECKBAND

Join one shoulder seam.

Push 122[122:132:132:144] Ns to WP. With right side facing, hang back neck over 46[46:48:48:50] Ns, side neck over 25[25:28:28:32] Ns, centre front over 26[26:28:28:30] Ns and rem side over 25[25:28:28:32] Ns.

Using MC and MT, K1 row.

Bring RB into WP and arrange sts for 2x2 rib. Hang comb and weights.

Set RC at 000.

Using MT-5/MT-5, K30 rows.

Transfer sts to MB. Using MT, K1 row.

Using WY, K a few rows and release from machine.

## TO MAKE UP

Join rem shoulder and neckband seam.

Fold neckband in half to right side and backstitch in place through open loops of last row worked in MC. Remove WY. Sew in sleeves.

Join side and sleeve seams.

Wash garment using a softer in last rinse.

Block out to correct size and allow to dry completely.

Steam press on wrong side.

# SORBET

## Surprise

# 2

## Lady's Fair Isle Jacket



**MACHINES:** These instructions are written for standard gauge punchcard machines with ribber  
**MACHINES WITHOUT RIBBER:** See page 113  
**YARN:** Jamieson & Smith 2 ply Jumper Weight Shetland  
**FIBRE CONTENT:** 100% Wool

**COLOUR:** We used Pink 70 (MC), Heather FC37 (A), Green 71 (B) and Yellow 66 (C)  
**STOCKISTS:** To obtain this yarn, please write to Jamieson & Smith (Shetland Wool Brokers) Ltd, 90 North Road, Lerwick, Shetland ZE1 0PQ

## SIZES

To suit bust 86[91:96:101:106]cm.

Finished measurement 96[101:106:112:117]cm.

Length 64[66:66:68:68]cm.

Sleeve seam 52[52.5:52.5:53:53]cm.

Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

## MATERIALS

Jamieson & Smith 2 ply Jumper Weight Shetland.

13[13:13:14:14]oz in MC.

2oz in A.

2oz in B.

1[1:1:2:2]oz in C.

Open-ended zip to fit centre front opening.

## GARMENT WEIGHS

430g for size 91cm.

## MAIN TENSION

Wash, dry and press tension swatch before measuring.

30 sts and 40 rows to 10cm measured over st st (tension dial approx 8).

Tension must be matched exactly before starting garment.

## ABBREVIATIONS

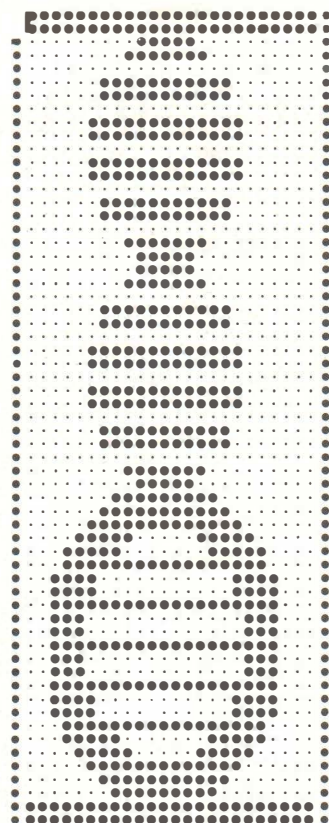
See page 113.

## NOTE

Knit side is used as right side. Measurements given are those of finished garment and should not be used to measure work on the machine.

## PUNCHCARD PATTERN

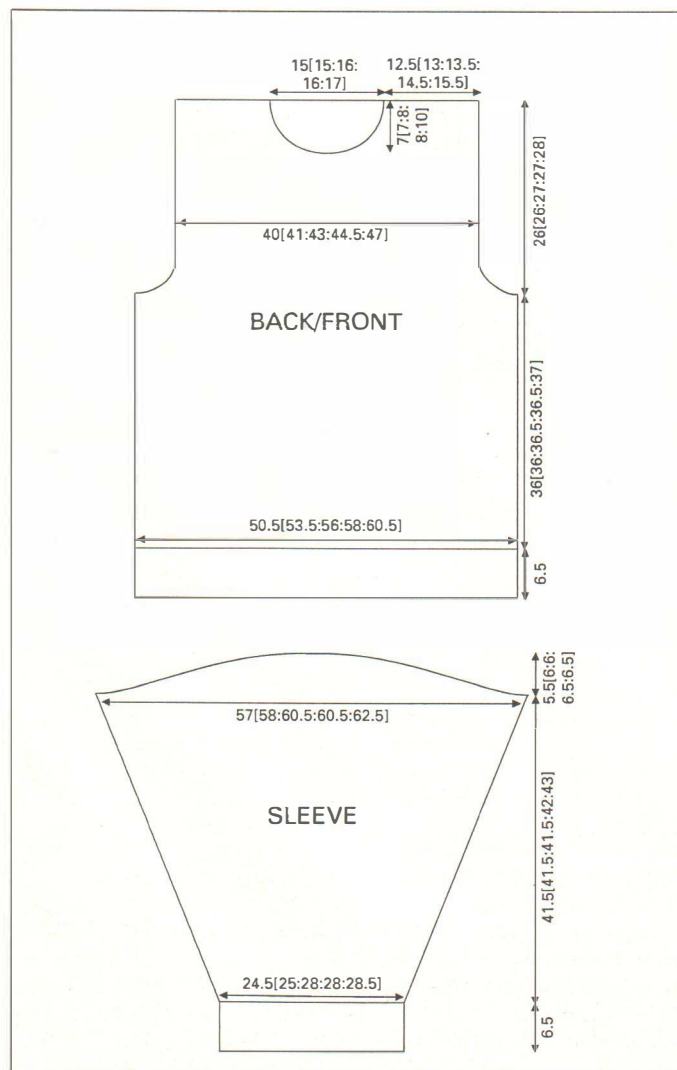
Punch card before starting to knit.



## FAIR ISLE PATTERN

RC 000. Set machine for st st.

A, K 2[3:3:3:3] rows. Insert punchcard and lock on row 1.





Set machine for patt. K1 row.  
Release punchcard. Set carriage  
for Fair Isle knitting. A+B, K23  
rows.  
Lock punchcard. Set carriage for  
st st.  
A, K 3[3:3:4:4] rows.  
C, K4 rows. RC shows 33[34:  
34:35:35].  
MC, K 5[6:6:6:6] rows.  
Set machine for patt. K1 row to

select. Release punchcard. Set  
carriage for Fair Isle knitting.  
MC+A, K17 rows.  
Lock punchcard. Set carriage for  
st st.  
MC, K 6[6:6:7:7] rows.  
B, K4 rows. RC shows 66[68:  
68:70:70].  
C, K 5[6:6:6:6] rows.  
Set machine for patt. K1 row to  
select. Release punchcard. Set  
carriage for Fair Isle knitting.  
C+MC, K17 rows.  
Lock punchcard.  
Set carriage for st st.  
C, K6[6:6:7:7] rows.  
A, K4 rows. RC shows  
99[102:102:105:105].  
B, K 2[3:3:3:3] rows.  
Set machine for patt. K1 row to  
select. Release punchcard. Set  
carriage for Fair Isle knitting.  
B+C, K23 rows.  
Lock punchcard. Set carriage for  
st st.  
B, K 3[3:3:4:4] rows.  
MC, K4 rows. RC shows  
132[136:136:140:140].  
A, K 5[6:6:6:6] rows.  
Set machine for patt. K1 row to  
select. Release punchcard. Set  
carriage for Fair Isle knitting.  
A+B, K17 rows.  
Lock punchcard. Set carriage for  
st st.  
A, K 6[6:6:7:7] rows.  
C, K4 rows. RC shows

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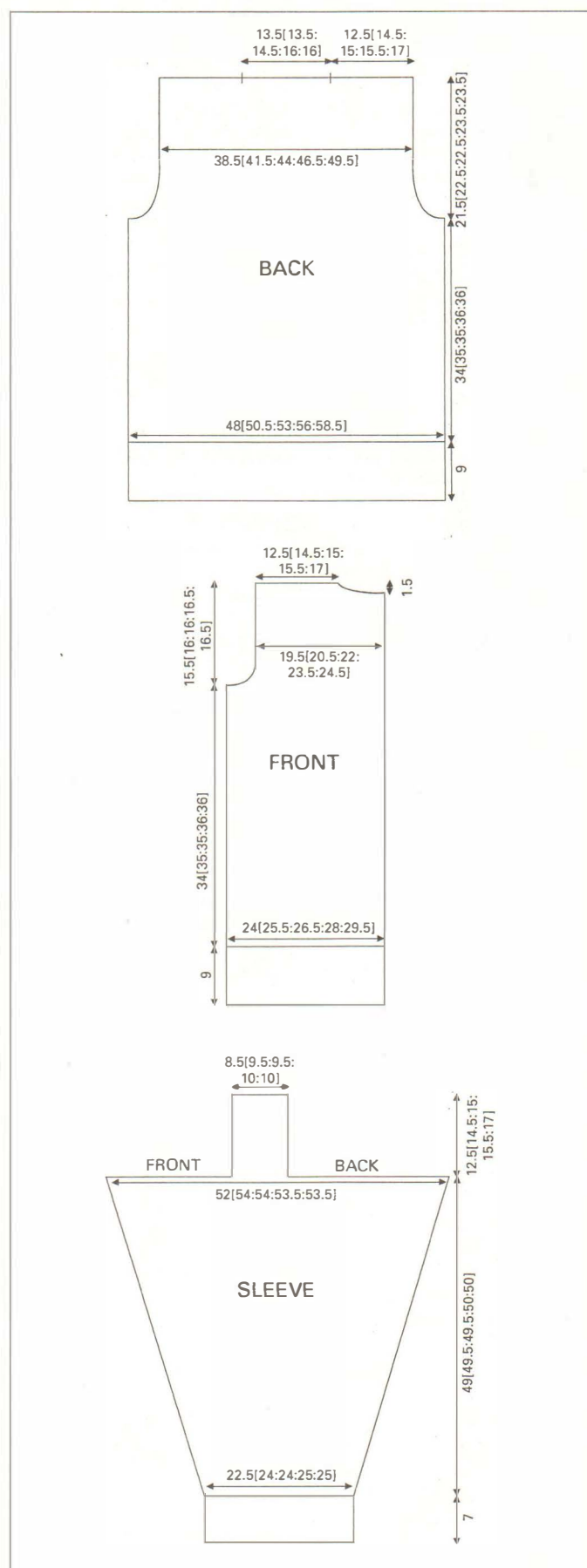
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165[170:170:175:175].  
MC, K 5[6:6:6:6] rows.  
Set machine for patt. K1 row to  
select. Release punchcard. Set  
carriage for Fair Isle knitting.  
MC+A, K17 rows.  
Lock punchcard. Set carriage for  
st st.

MC, K 6[6:6:7:7] rows.  
B, K4 rows. RC shows  
198[204:204:210:210].

### BACK

With RB in position, set machine  
for 2x2 rib. Push  
144[152:160:168:176] Ns on

# SORBET

## Surprise

MB and corresponding Ns on RB to WP.

\* Arrange Ns for 2x2 rib. CAR. Using B, cast on and K3 tubular rows.

Set RC at 000. Using MT-4/MT-4, K8 rows.

Using MC, K until RC shows 40. Transfer sts to MB \*.

Set RC at 000. Using MT, K 136[140:140:144:144] rows.

### SHAPE ARMHOLES

Cast off 8 sts at beg of next 2 rows.

Dec 1 st at each end of next 6 rows. 116[124:132:140:148] sts.

K until RC shows 222[230:230:238:238].

Cast off 38[42:44:46:50] sts. at beg of next 2 rows.

Using WY, K a few rows over rem 40[40:44:48:48] neck sts and release from machine.

### RIGHT FRONT

With RB in position, set machine for 2x2 rib. Push Ns 14-0-58[62:66:70:74] on MB to WP. 72[76:80:84:88] Ns. Push corresponding Ns on RB to WP. Work as given for back from \* to \*.

Set RC at 000. Using MT, work in Fair Isle patt.

K until RC shows 136[140:140:144:144]. CAR.

### SHAPE ARMHOLE

Cast off 8 sts at beg of next row. K 1 row.

Dec 1 st at right edge on next 6 rows. 58[62:66:70:74] sts.

K until RC shows 193[199:199:205:205]. CAL.

### SHAPE NECK

Cast off 16[16:18:20:20] sts at beg of next row. Dec 1 st at left edge on next 4 rows. 38[42:44:46:50] sts. RC shows 198[204:204:210:210]. Cast off.

### LEFT FRONT

Work as given for right front but over Ns 59[63:67:71:75]-0-13 and reversing all shapings.

### RIGHT SLEEVE

With RB in position, set machine for 2x2 rib. Push 68[72:72:

76:76] Ns on MB and corresponding Ns on RB to WP. Work as given for back from \* to \*.

Set RC at 000. Using MT, inc 1 st at each end of every foll 4th row, 44[45:45:45:45] times. 156[162:162:166:166] sts.

K until RC shows 180[182:182:184:184]. CAR.

### SHAPE TOP

Cast off 8 sts at beg of next row. Cast off 6 sts at beg of next row.

Rep the last 2 rows, 7 times more. 44[50:50:54:54] sts. RC shows 196[198:198:200:200].

Cast off 10[12:12:13:13] sts at beg of next row.

Cast off 8[10:10:11:11] sts at beg of next row. 26[28:28:30:30] sts. K until RC shows 248[256:258:262:268]. Using WY, K a few rows and release from machine.

### LEFT SLEEVE

Work as given for right sleeve, reversing top shapings.

### NECKBAND

Push 132[136:144:156:156] Ns to WP. With wrong side facing, hang left front neck over 20[20:22:24:24] Ns, top of left sleeve over 26[28:28:30:30] Ns, back neck over 40[40:44:48:48] Ns, top of right sleeve over 26[28:28:30:30] Ns and right front neck over rem 20[20:22:24:24] Ns. Using MC and MT, K1 row.

Bring RB into WP. Arrange sts for 2x2 rib. Hang comb and weights. Set RC at 000. Using MC and MT-5/MT-5, K26 rows. Using B, K until RC shows 42. Using MC, K until RC shows 68. Cast off loosely.

### TO MAKE UP

Join saddle seams. Join sleeves to armhole edges. Join side and sleeve seams. Sew in zip. Fold neckband in half to inside and slip stitch neatly in position enclosing tape of zip at start of neckband. Wash garment using a softener in last rinse. Block out to correct size and allow to dry. Steam press on wrong side.

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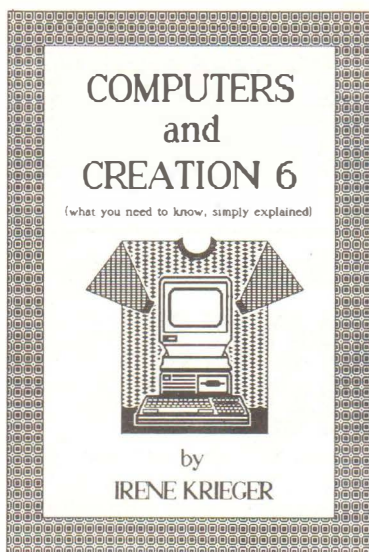
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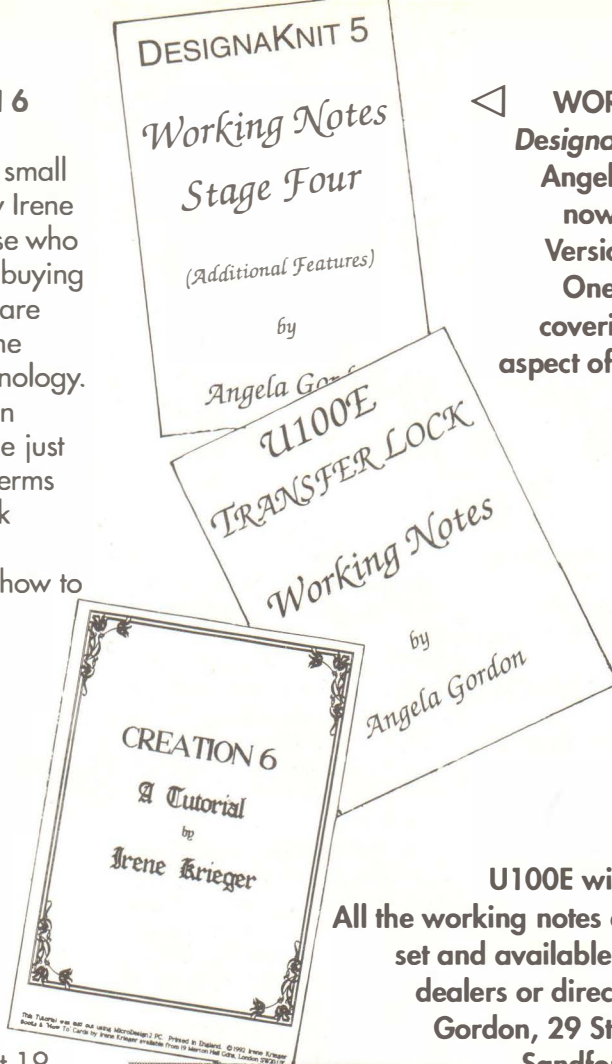
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program on the computer's hard disk and get it up and running, as well as advice on choosing and buying a suitable computer. The cost is £3.25 which includes UK post and packing. The *Creation 6 Tutorial* takes the knitter through the main functions of the program in ten exercises, starting with drawing in Exercise one and finishing with knitting a pattern in Exercise ten. The cost is £7.50 which includes UK post and packing. Both books are available from Irene at 19 Merton Hall Gardens, London SW20 8SN.

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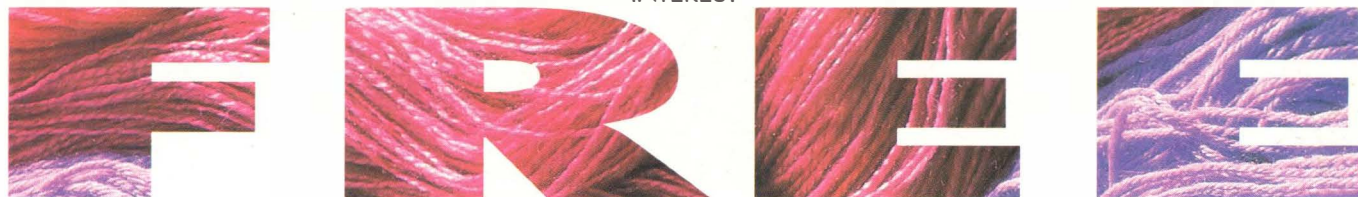
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Turn to page 48 to place your order.

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# SORBET

# Surpr

# 3

## Lady's Garter Carriage Jerkin



**MACHINES:** These instructions are written for standard gauge punchcard machines with garter carriage but without ribber

**YARN:** Forsell 4 ply Pure New Wool

**FIBRE CONTENT:** 100% Pure New Wool

**COLOUR:** We used Tawny Rose (MY)

**STOCKISTS:** If you have any difficulty in obtaining this yarn, please write to T. Forsell & Son Ltd, Blaby Road, South Wigston, Leicester LE8 2SG

### SIZES

To suit bust 81[86:91:96:101]cm.  
 Finished measurement 96[100:106:110:116]cm.  
 Length 69[70:71:72:73]cm.  
 Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

### MATERIALS

Forsell 4 ply Pure New Wool.  
 1 x 500g cone in MY.

### GARMENT WEIGHTS

338g for size 91cm.

### MAIN TENSION

Wash and dry tension swatch before measuring.

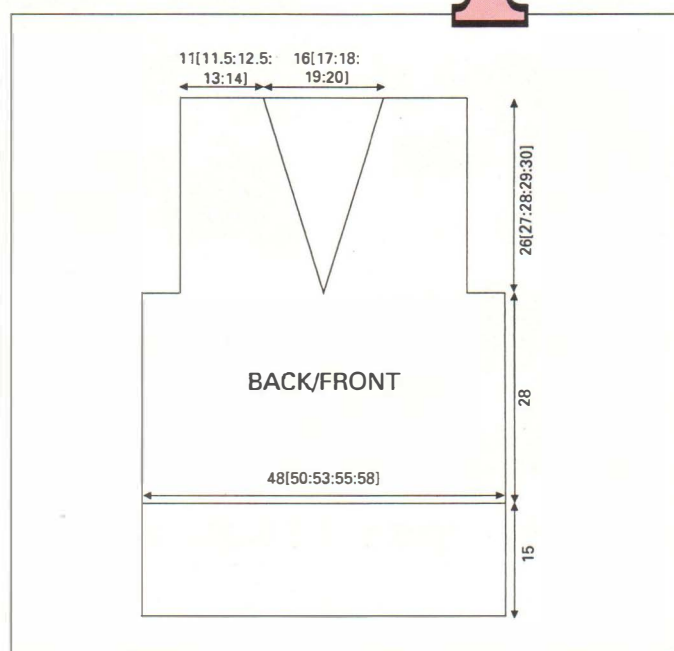
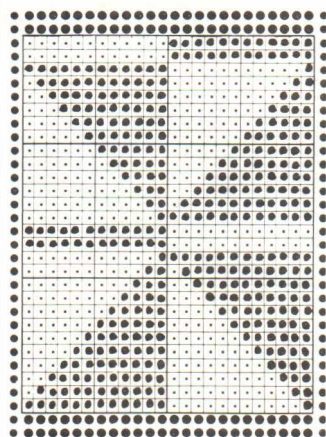
29 sts and 44 rows to 10cm measured over garter st patt (tension dial approx 8). Tension must be matched exactly before starting garment.

### ABBREVIATIONS

See page 113.

### NOTE

Knit side is used as right side. Measurements given are those of finished garment and should not be used to measure work on the machine.



### PUNCHCARD PATTERN

Punch card before starting to knit.

The card for 1x1 rib is also required.

### BACK

Push 70[73:77:80:84] Ns at left and right of centre '0' to WP. 140[146:154:160:168] Ns. Attach garter carriage at right. Using MY, cast on. Insert punchcard for 1x1 rib and lock on row. Set RC at 000. Using MT-1, K61 rows. CAR. Insert punchcard for main patt. Set RC at 000. Using MT, K124 rows.

### SHAPE ARMHOLES

Cast off 15 sts at beg of next 2 rows. 110[116:124:130:138] sts.

K until RC shows 238[242:248:252:256].

Mark the 23rd[25th:26th:

28th:29th] st at each side of centre '0'. Cast off loosely.

### FRONT

Work as given for back until RC shows 124. CAR.

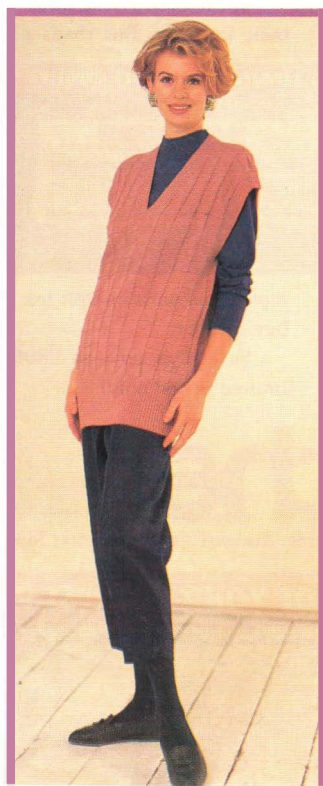
### SHAPE NECK AND SHOULDER

Make a note of row on punchcard. Using nylon cord, K 70[73:77:80:84] sts at left by hand taking Ns down into NWP. Cont on rem 70[73:77:80:84] sts at right for first side.

Cast off 15 sts at right edge. Dec 1 st at neck edge on every foll 5th row, 14[10:12:8:8] times and then on every foll 4th row, 9[15:14:20:21] times. 32[33:36:37:40] sts.

K until RC shows 238[242:248:252:256]. Cast off loosely.

Unravel nylon cord over sts at left. Reset punchcard on row previously noted. Reset RC at



# ise

124. Complete to correspond with first side, reversing shapings.

## NECKBAND

Join one shoulder seam.

Push 130[137:142:149:154]

Ns to WP. \* Attach garter carriage. Using MY, cast on.

Insert punchcard for 1x1 rib and lock on row. Set RC at 000.

Using MT-4, K20 rows \*.

With wrong side facing, hang half of front neck over 84[87:90:93:96] Ns and back neck over 46[50:52:56:58] Ns.

Manually K1 row making long loops. Cast off using latch tool method.

Push 84[87:90:93:96] Ns to WP. Work as given from \* to \*.

With wrong side facing, hang rem half of front neck on to Ns.

Manually K1 row making long loops. Cast off using latch tool method.

## ARMHOLE BAND (KNIT TWO)

Join rem shoulder and neckband seam.

Push 75[78:81:84:87] Ns at left and right of centre '0' to WP.

150[156:162:168:174] Ns.

Work as given for neckband from \* to \*.

With wrong side facing, hang armhole edge evenly on to Ns.

Manually K1 row making long loops. Cast off using latch tool method.

## TO MAKE UP

Mitre neckband tog at centre front. Stitch excess neatly in place on inside.

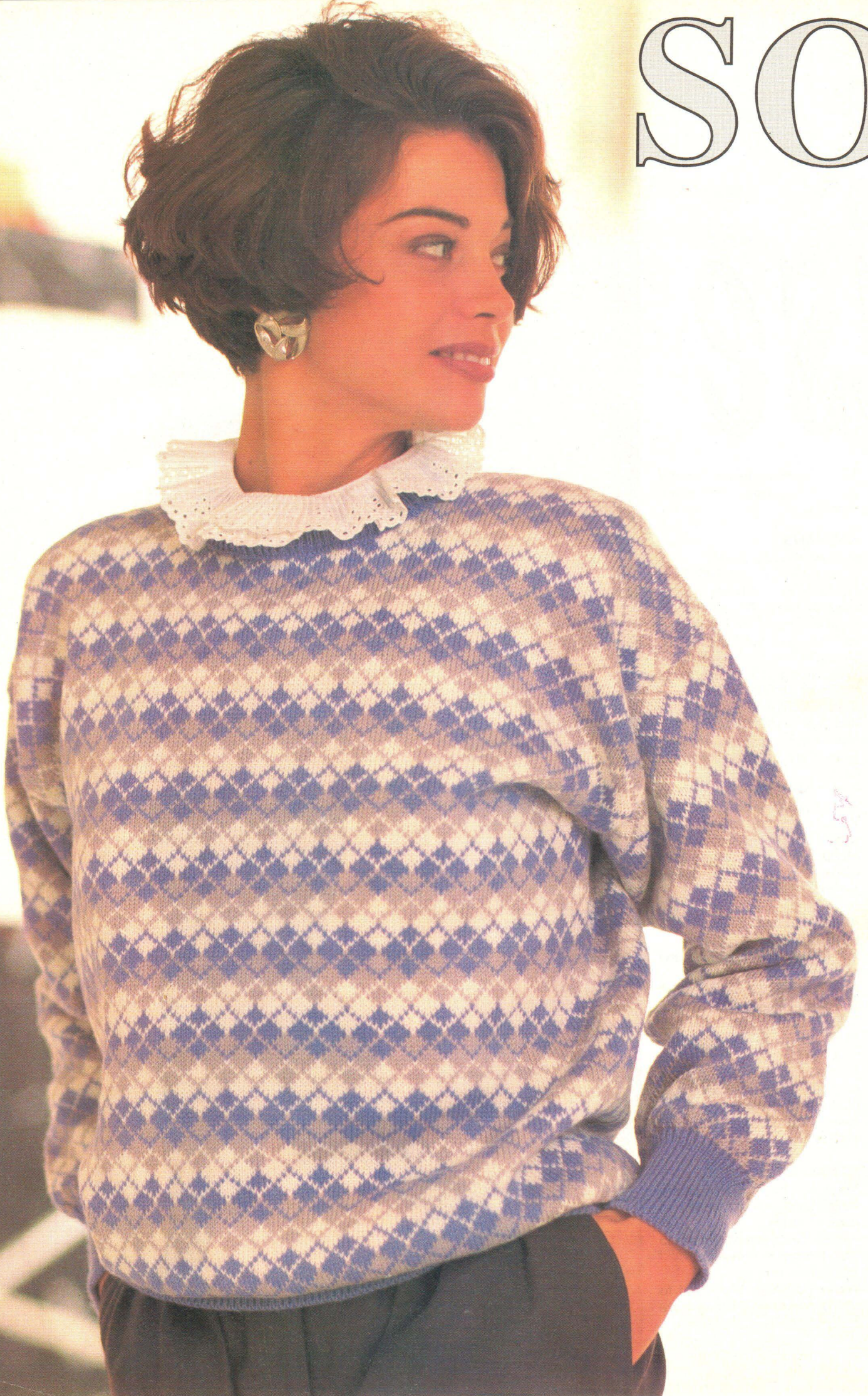
Attach sides of armhole bands to cast off edges of armholes.

Join side seams.

Wash garment, block out to correct measurements and leave to dry.



# SO



# IRBET

## Surprise

# 4

### Argyle Sweater



**MACHINES:** These instructions are written for standard gauge punchcard machines with ribber. We used a Brother 836 with ribber

**MACHINES WITHOUT RIBBER:** See page 113

**YARN:** Forsell 4 ply Wool

**FIBRE CONTENT:** 100% Pure New Wool

**COLOUR:** We used Soft Blue (MC), Silver Grey (A) and Snowwhite (B)

**STOCKISTS:** If you have any difficulty in obtaining this yarn, please write to T. Forsell & Son Ltd, Blaby Road, South Wigston, Leicester LE8 2SG

#### SIZES

To suit bust 86[91:96:106-111]cm.

Finished measurement 102[110:118:126]cm.

Length 66[66:68:68]cm.

Sleeve seam 46cm.

Figures in square brackets [ ] refer to larger sizes; where there

is only one set of figures, this applies to all sizes.

#### MATERIALS

Forsell 4 ply Wool.  
1 x 500g cone in MC, A and B.

#### GARMENT WEIGHS

553g for size 96cm.

#### MAIN TENSION

Wash, dry and press tension swatch before measuring.

31 sts and 36 rows to 10cm measured over Fair Isle patt (tension dial approx 7•).

Tension must be matched exactly before starting garment.

#### ABBREVIATIONS

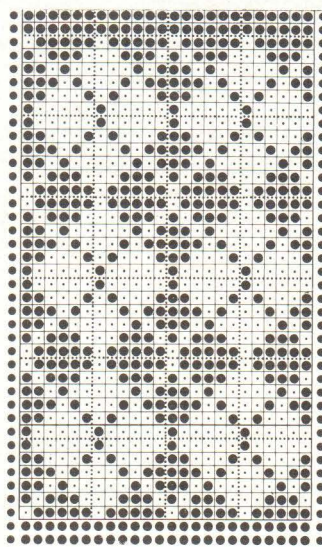
See page 113.

#### NOTE

Knit side is used as right side. Measurements given are those of finished garment and should not be used to measure work on the machine.

#### PUNCHCARD PATTERN

Punch card before starting to knit.



Reproduced courtesy of  
Brother

#### COLOUR SEQUENCE

MC+A, K6 rows.

MC+B, K6 rows.

A+B, K6 rows.

A+MC, K6 rows.

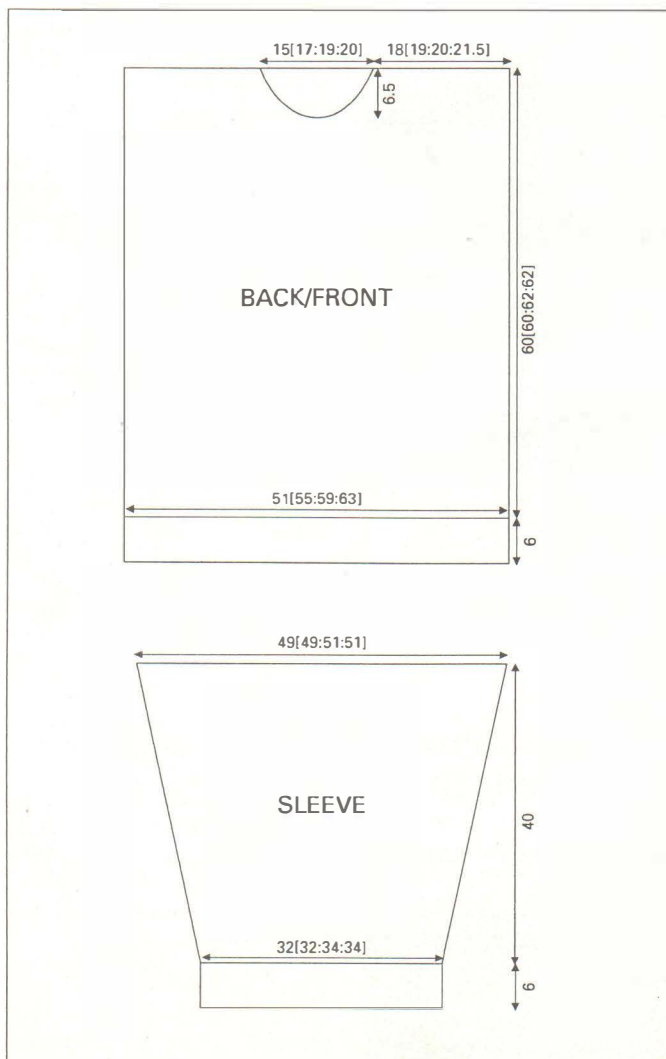
B+MC, K6 rows.

B+A, K6 rows.

These 36 rows are rep throughout.

#### BACK

With RB in position, set machine



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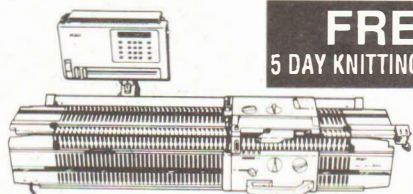
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# SORBET Surprise

for 1x1 rib. Push 79[85:91:97]  
Ns at left and 80[86:92:98] Ns  
at right of centre 'O' on MB to  
WP. 159[171:183:195] Ns.  
Push corresponding Ns on RB to  
WP. Arrange Ns for 1x1 rib.  
CAR.

Using MC, cast on and K3  
tubular rows.

Set RC at 000. Using MT-5/MT-  
5, K29 rows. Transfer sts to MB.

Insert punchcard and lock on  
first row. Set machine for patt.

Using MT, K1 row. CAR.

Set RC at 000. Release  
punchcard. Set carriage for Fair  
Isle knitting. Foll colour sequence  
given, work in patt.

K until RC shows 216[216:  
222:222].

Mark the 55th[59th:63rd: 67th]  
st in from each end for  
shoulders.

Cast off loosely.

### FRONT

Work as given for back until RC  
shows 192[192:198:198]. CAR.

### SHAPE NECK

Make a note of row on  
punchcard and position in  
colour sequence. Using a  
separate length of appropriate  
yarn, cast off the centre  
27[29:31:33] sts. Using nylon  
cord, K 66[71:76:81] sts at left  
by hand taking Ns down into  
NWP. Cont on rem 66[71:  
76:81] sts at right for first side.

Dec 1 st at neck edge on every  
row, 11[12:13:14] times.  
55[59:63:67] sts. K until RC  
shows 216[216:222:222]. Cast  
off loosely.

Unravel nylon cord over sts at  
left. Reset punchcard on row  
previously noted. Reset RC at  
192[192:198:198]. Complete to  
correspond with first side,  
reversing shapings.

### SLEEVES

With RB in position, set machine  
for 1x1 rib. Push 49[49:52:52]  
Ns at left and 50[50:53:53] Ns  
at right of centre 'O' on MB to  
WP. 99[99:105:105] Ns. Push  
corresponding Ns on RB to WP.  
Arrange Ns for 1x1 rib. CAR.

Using MC, cast on and K3  
tubular rows.

Set RC at 000. Using MT-5/MT-  
5, K29 rows. Transfer sts to MB.

Insert punchcard and lock on  
first row. Set machine for patt.

Using MT, K1 row. CAR.

Set RC at 000. Release  
punchcard. Set carriage for Fair  
Isle knitting. Foll colour sequence  
given, work in patt. K2 rows.

Shape sides by inc 1 st at each  
end of next and every foll 4th  
row, 27 times in all.  
153[153:159:159] sts. K until  
RC shows 145.

Mark the centre st. Cast off  
loosely.

### NECKBAND

With RB in position, set machine  
for 1x1 rib. Push 171[177:  
183:189] Ns on MB and  
corresponding Ns on RB to WP.  
Arrange Ns for 1x1 rib.

Using MC, cast on and K3  
tubular rows.

Set RC at 000. Using MT-5/MT-  
5, K29 rows. Transfer sts to MB.

Using MT, K1 row. Using WY, K  
a few rows and release from  
machine.

### TO MAKE UP

Wash and dry pieces. With  
wrong side facing, block pieces  
out to correct measurements and  
press.

Join shoulder seams.

Join neckband seam. Pin  
neckband in position to right  
side of garment and backstitch  
in place through open loops of  
last row worked in MC. Remove  
WY.

Mark depth of armholes,  
24.5[24.5:25.5:25.5]cm from  
shoulder seam. Matching centre  
marker to shoulder seam, sew in  
sleeves.

Join side and sleeve seams.

Give a final press.



# l e t t e r s

## Dear Editor

I attended the British Machine Knitting Expo in Atlanta, Georgia and read with pleasure Viv Pain's report on her experiences and the hospitality and friendship of everyone involved. I agree wholeheartedly. I attended the maximum number of lectures and became 'Knitlagged' as a result. The standard of the lectures was very professional with an unlimited variety of topics. I have started cataloging patterns from *Machine Knitting News* etc into categories e.g. Fair Isle, Lace, Tuck, Garter Carriage etc in the hope I can locate a desired pattern quickly and efficiently. Browsing does take time! How do other knitters organize their patterns?

**Noelene Fitzgerald  
Torbay  
New Zealand**

## Dear Editor

At my Thursday class we had a wonderful Christmas party. This included a visit from Father (Sheila) Christmas who brought me a lovely gift with the following message:

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Dear to us is she.

Read left hand column.  
Who? What a wonderful  
class, they are my pride and  
joy.

I would like to thank them  
for this support and for their  
friendship.

**Ruth Wood  
Hull**

*Are you an experienced machine knitter or an absolute beginner? Do you have a funny story to tell us or a tale of woe? If your anecdote raises a smile or helps out another machine knitter, we'll pay you £5!*

## Dear Editor

Having always been a hand knitter for many years, I didn't even know knitting machines existed until one day my dear friend Pat said to me: "You'll never guess what I bought from a Car Boot Sale, an old knitting machine". Well, I just had to see this, it was a real old Knitmaster, we enjoyed ourselves trying it out and decided we would have a look at the latest models. Yes, I was well and truly hooked, I ordered one there and then. My Brother and I had three glorious months knitting for my then three grandchildren, but sadly I became ill with the Fatigue Syndrome, M.E. I had to pack it away for two years. Gradually my good spells were getting longer so out it came again, my Brother and I were back in production. Now there were seven grandchildren, the latest additions being twins to knit for. It's almost five years now, although I still have to rest. I'm happy to say Pat and I have recently joined our local knitting club, a great bunch of ladies. With my lovely friends and my MKN, therapy in itself for me, I can now look forward to happy days ahead. A big thank you to all, especially Pat and her old Knitmaster, as I would most likely still be knitting by hand.

**Grace Robertson  
Stowmarket  
Suffolk**

## Dear Editor

I am indebted to MKN and the November issue for drawing my attention to the fact that there was a knitting machine shop in Taunton (the article on Jay-Gee, page 94). I contacted them and to cut a long story short, bought a ticket for the Fourth Annual Taunton Knitting Exhibition held on 21st November.

As a lone knitter of four years, there are days when I positively ache to 'talk knitting' to someone.

Never having been to a knitting exhibition before (I am a short distance driver!) I braced myself and made the 70-mile round trip to Taunton.

The fashion show which opened proceedings was a revelation — beautifully made garments in all shapes and sizes; patterns and yarn types were described by the smartly dressed compere whose skirt I was able to examine closely afterwards. It was hard to believe that some of those garments were made on a standard gauge machine like my KM360 (but they were!). There were various stands in the hall and it was a thrill to meet people whose names were familiar from knitting magazines. I was amazed to discover that these experts were very willing to discuss various points and any problems without resorting to pressure from them to buy their books etc — free advice is very much

appreciated.

At one point I was very amused to notice little groups of ladies feeling one another's clothes and lifting skirts — it could only happen, I feel, at such a show.

My head is still buzzing with ideas from all I had seen and my tiny knitting room (originally the sewing room until four years ago) has gained some more yarn, a lovely pattern book and extension kit from In-Ex, plus various leaflets from the stands.

My grateful thanks both to you and Jay-Gee (Gwen was wearing a gorgeous cardigan) for a wonderful day in very friendly company which was crowned when two ladies complimented ME on my jacket! Bliss.

For any other lone knitters I would strongly recommend that you take your courage in both hands and attend an exhibition no matter how large or small, because you won't feel alone in the midst of such friendly people.

**Mrs M Lidstone  
Crediton  
Devon**

## Dear Editor

I would like to tell you how my interest in machine knitting has brought me and my husband a whole new circle of friends. About six years ago, being the proud owner of a Brother 910, I joined a knitting club near Beaconsfield, where I met and became friendly with two other proud owners of Brother 910s. Shortly afterwards we all decided to join a larger and more active club in Amersham. However, we found we had too much to talk about in just one club evening a

# l e t t e r s

month, so we started meeting for coffee mornings in each other's houses. Our retired husbands were beginning to feel left out by this time, so it was decided that our coffee mornings should be extended to pub lunches, to include husbands. By now, we three ladies had even more to talk about, having swapped our 910s for 950i's plus PPDs and one or two other gadgets; but our husbands found that they had things in common too — mainly computers!

Eventually, one couple moved to Devon, but we missed our pub lunches, so the other two couples drove down to Devon — and stayed two nights! Having survived that without falling out with each other, it was decided that each couple should take it in turns to

choose a hotel where we could all go and stay for two nights once or twice a year. The first one is booked for spring. (What next, I wonder — holidays abroad?)

Meanwhile those of us left behind in Buckinghamshire have found another member of the knitting club to join us (with her husband of course) for our local pub lunches.

So far that is the end of my story — I wonder if there will be a sequel?

So be warned, if you join a Machine Knitting Club, be prepared for drastic changes in your social life!

**Olive Robson**  
**Amersham**  
**Bucks**

**Dear Editor**

In September last year, Ferndown Machine Knitters Club held their first Fashion

Show. This was in response to a suggestion from Ann Durkan when she visited the club last year.

In addition to the show, we decided to have stalls selling knitted toys, children's clothes, knitted adult garments and home-made cakes. Also tea and biscuits were available for a small charge. All proceeds from the event were to be donated for the research programme of the National Association for Colitis and Crohn's Disease.

Husbands were invited to assist with their various talents and business facilities, to provide tickets, posters, lighting, public address, photographs and a video.

Unfortunately, none could be coerced to model men's garments. We therefore only had one man's sweater in the show, bravely modelled by a club member. In all, about 100 garments were shown. Two members persuaded their granddaughters to model dresses knitted by granny and one, her 18 year old daughter Alison, to model some of the more youthful garments.

The grand finale was a knitted lace wedding dress, worn by Alison, and the assembled club members wearing their own best knitted attire, including two suits which won gold awards at the Dorset Knitters Guild competition. At the following club meeting, Valerie, the Club Secretary, who had done most of the organising, presented a cheque for £600 to Rod Mitchell, the NACC Chairman.

At the end of the show, we were completely exhausted but quite exhilarated as the show had been such a success. All the audience repeatedly asked: "When

will the next show be?" This I believe gives an idea of the appreciation of our endeavours.

**Roma Chapman**  
**Ferndown**  
**Dorset**

**Dear Editor**

I have recently started buying your magazine in South Africa, it's really super.

I belong to a small knitting club in Umkomaas (which is just 50 odd kilometres outside Durban), only about 15+ members, but we really enjoy our Monday mornings, lots of nattering and, of course, cakes and tea but we learn something new every month. I have a Passap machine, the club is supposed to be for this type of machine but we have a few people with Empisals.

Last month we learnt how to knit cut and sew, it was really good. This month, we will all learn how to do Swiss darning. Our teacher is an ex-school teacher and she really is a good teacher, once Sheila tells and shows you how to do a thing you just don't forget. One of the handiest hints was how to join a garment by grafting it together, so neat and tidy. I recently retired and I have so much pleasure from my knitting machine. I can fiddle for hours and make such lovely things. The girls at my bowling club say: "Oh you are so clever", but it's not being clever, it's just common sense with a will to do these things.

I enjoy your magazine so much. Your patterns are so easy to follow. Hope you grow from strength to strength.

I am a widow and nearly 70 years old, so we can learn even when we are getting mature, I hate that word old.

**Enid Inngs**  
**Umkomaas**  
**Natal**  
**S. Africa**

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**M**y local market has a stall selling multi-coloured Jacquard knitwear at less than £5. All right, so they are not made in wool but the designs and styles are very fashionable, ideal for those looking for a garment they expect to wear for possibly just one season.

So I'm afraid that nowadays I have to question if it is really worth my while trying to knit these sort of garments taking into consideration the colours and techniques involved (Jacquard or Intarsia). I'm sure this thought has also crossed many of your minds but don't be disheartened.

Instead look at more expensive (even exclusive!) garments and see what justifies their price tags. It can be the yarn, for example, a plain cashmere sweater or some hand embroidery detail. Currently, there seems to be quite a trend in the combination of several techniques in one garment such as Fair Isle with cable or lace. As machine knitters we can use luxury yarns to make that special sweater at a fraction of the cost of a ready made one. We also have a wealth of techniques, literally at our fingertips and quite often the only thing we need is a little imagination to use them.

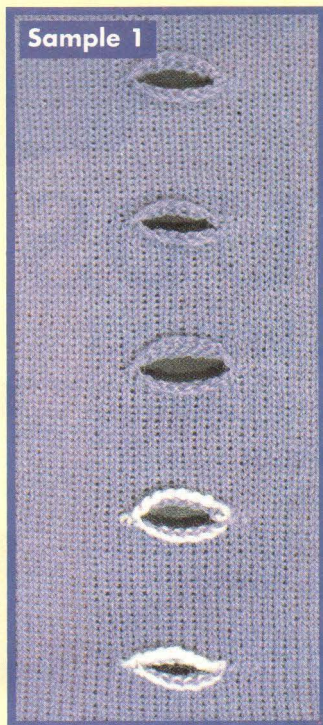
This introduction serves almost as an apology for the time that my ideas this month will take to make. It isn't only the knitting but also the mass of ends left to darn in — not our favourite task is it? But they are ideas that can be used either on their own or combined with other techniques.

Hopefully then you can produce garments that can't be compared with bargains from a market stall!

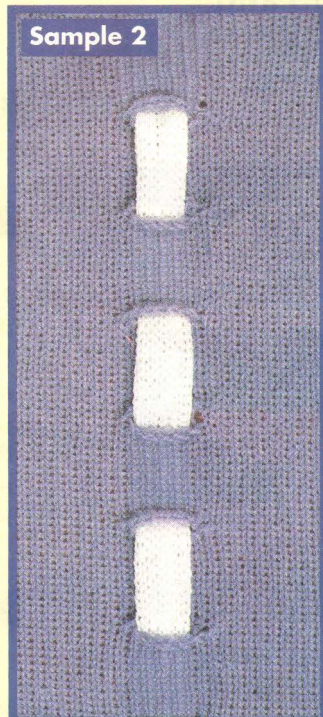
The technique itself is simply a matter of casting on and casting off to make a slot. The curling of the edges could of course be accentuated by pressing if you have used an appropriate yarn.

Where I have used a contrast yarn, fabric could be used instead.

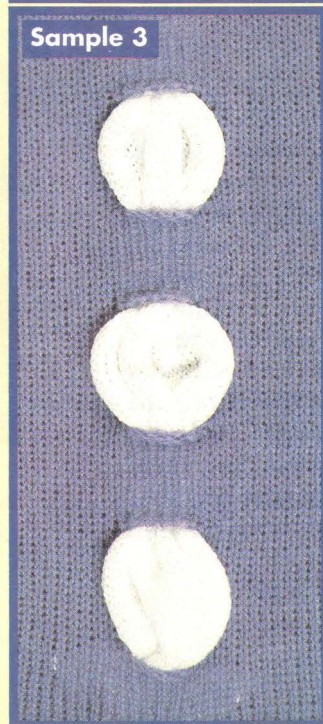
Sample 1



Sample 2



Sample 3



# Variatio

## Jill Murray explains a simple technique of forming a slot and then trimming to create your own exclusive design

The slots themselves can be placed wherever you choose, as an all-over fabric or in certain areas to give a focal point; on a yoke or inset panel for instance. What about a vertical line running from shoulder to hem, to one side of the neckline? Design a patchwork garment with squares made by different techniques (including these slots) and then sew together adding a decorative blanket or large cross stitch afterwards. Use the threaded strips to run down from the shoulder line and finish at different levels (back and front).

Grade the size of the slots and arrange them into the shape of a diamond which then in turn can be of different sizes. As I've suggested before, playing around with paper shapes before knitting can be very helpful to come up with a design.

I hope you find time to try these ideas out and add some of your own. The colours you choose will determine the effect of the slots, bold or subtle. They are yet another versatile technique to have at your fingertips!

### SAMPLE 1

Use a length of yarn to cast off stitches and then immediately 'e' wrap cast on over the same needles.

The two slots with contrast yarn are slightly different from each

other. The lower one has one row knitted by hand before casting off.

### SAMPLE 2

A strip, 14 stitches wide, has been threaded through the slots.

This could be a narrow panel between patterned areas, e.g. two colour tuck or a chequerboard Fair Isle.

### SAMPLE 3

A much wider strip, 40 stitches, gives an interesting effect between the slots. You could carefully catch the strip in place to prevent it moving.

As an alternative leave the end of the strip on the right side and fan it out into a shell shape and catch down.

Try knitting the strip in another stitch, e.g. tuck or lace for a more decorative effect.

### SAMPLE 4

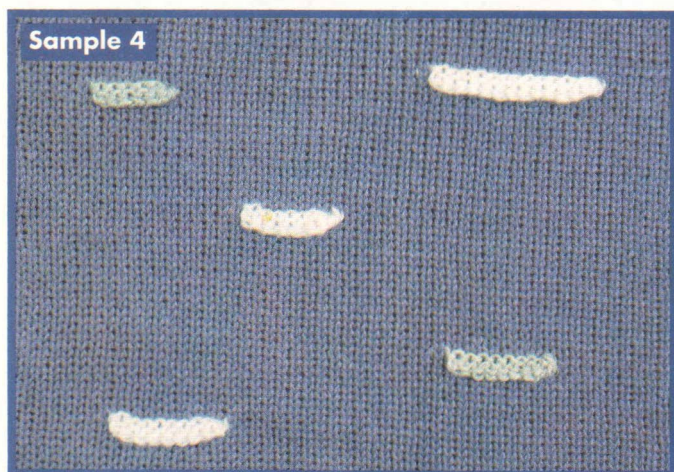
Use a length of yarn to knit in by hand several rows (e.g. three) over the required needles and then cast those same stitches off again by hand, using the yarn. Now pick up the original stitches (here the lavender ones before the contrast row) and continue knitting.

This seals the slot and pushes the flap to the knit side.

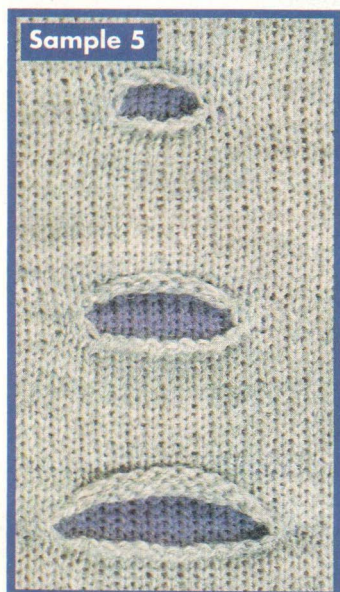
### SAMPLE 5

Cast off for the slot and cast on again, as before.

# ns on a slot



Sample 4



Sample 5

Pick up from below WY, knit one set of stitches through the other and cast off.

## SAMPLE 6

A variation on the theme. At the point of the vertical slot remove the stitches not to be used from the machine using WY.

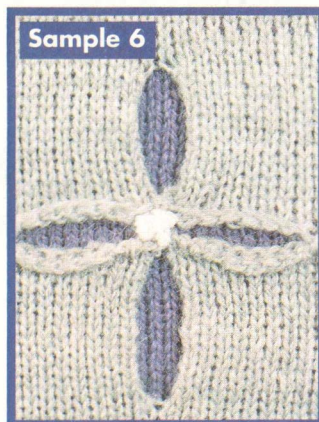
Knit length of slot (16 rows). Cast off and then cast on (10 stitches) and knit the next part of slot (16 rows). Take stitches off on to WY. Return to stitches on first lot of WY. Pick up and knit (16 rows) length of slot. Cast off etc, as for first half until second length of slot is knitted. Pick up stitches on WY and continue knitting across all stitches.

Using contrast yarn, with wrong side facing, pick up two rows below start of slot (include extra stitches at side of the slot width).

Knit same number of rows plus extra top and bottom and take off on WY.

Pick up, wrong side facing, a few rows above end of slot, the

With wrong side facing you, pick up stitches of slot (plus two either side) on row below cast off edge. Knit 8 rows and take off on WY. Pick up (wrong side facing still) several rows above cast on edge (e.g. six rows) the same number of stitches as those on WY.




Sample 6

same amount of stitches as those on WY. Then pick up stitches from WY, knit one set through as before and cast off. Secure centre of flaps and decorate with beads or, as here, French knots.

*Jill.*

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# A Weighty Problem

**Pauline Cunningham's tip in the December issue prompted other readers to write on the subject of inserting the ribber comb when transferring stitches from the main bed to ribber. Here are a few more tips**

## **Dear Editor**

On your Hints and Tips page (MKN, December 1992) was a letter from Pauline Cunningham, concerning the problem of rehanging a ribber comb. Enclosed is a copy of a page out of my book *Ribber Mysteries Unravelling*. The method that I have used for rehanging the comb for the neckband can, of course, be used for rehanging the comb, at any time. This may be of use to Pauline and also other readers. If you would like to use the marked portion in the magazine then please do so.

**Joanna Nelson  
Lymington  
Hants**

Transfer alternate stitches to the ribber (use either the double ended transfer tool or the shadow lace transfer tool). The first stitch at the left and the last two stitches at the right, should be on the main bed. If you have a stitch too many, then place two on to one of the end needles.

Drop the ribber by one position. You can now re-insert the cast-on comb. Bring the comb, in front of the garment pieces and push the teeth between the ribber needles — NOT between the stitches. Insert the wire. Lift the comb over the top of the stitches and between the main bed and

ribber needles. You will now, very carefully, raise the ribber — first at one side. When that is in position, ease (using fingers or the straight edged needle selector) the ribber needles down, as far as they will go. Now for the second side — bring this up slowly and AT THE SAME TIME, ease down the ribber needles, still further. This is important, or else the ribber wire tends to get caught around the ribber needle hooks. Hang an appropriate number of weights.

## **Dear Editor**

With reference to Pauline Cunningham's tip (MKN, December 1992) for inserting a ribber comb when knitting a sleeve from top to bottom and then adding the rib. When there is already knitting on the machine the ribber comb is not needed. After transferring the relevant stitches to the ribber, hang a wire loop and small ribber weight at either end and manually pull the centre knitting down while knitting the rib or for a larger piece of knitting weave a knitting needle through the lower knitting and hang a ribber weight on it.

**Jackie Stott  
Bramhall**

## **Dear Editor**

Like your reader Pauline

Cunningham, I also used to experience difficulty when transferring to rib in the middle of a piece of work. However, I now manage to weight the work in the following manner.

- 1) After transferring stitches to ribber. Drop ribber bed part way down.
- 2) Remove wire from cast on comb completely.
- 3) Push comb up through work and hold in position with two large bulldog clips.
- 4) This leaves two hands free to replace wire through comb and position between both beds.
- 5) Place one weight in centre and return ribber bed to upper position.

This may sound awkward but is easier and quicker to do than to try to explain. I use this method frequently when knitting dresses with ribbed waist or ribbed skirts where the length is more than the height of the machine allows for.

I also use a clear perspex recipe book holder to hold patterns in a position where they can be easily seen and this also holds bulldog clips, spring clothes pegs and other bits which I find come in useful as small weights etc, when working with more than one yarn.

**Mrs E Wright  
Bromborough  
Merseyside**



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Some years ago when I worked in the Textile Research Unit of the Royal College of Art, I was invited along with my head of department to visit two Midlands companies to see and try out their, then new, computer-aided design interfaces, which were being developed for use with industrial electronic knitting machines. The two systems we saw were quite different, one being for a flat bed machine, the other for a circular machine. Both companies had spent not only huge sums of money on these new developments but also thousands of man hours. The new computer aids to design for that time were impressive and wild claims were being made for them. One of the wilder ones was that the new computer aids to design would do away with designers! It was certainly a widely held belief by the developers and manufacturers that the computer design aids would not only herald a total change in the working practices of designers, but carry out much of their work!

My head of department had warned me how designers would have to take on the new technology and learn to design quite differently, I remember going to view the machines with some trepidation. On my visit when it was discovered I was a DESIGNER, I was taken immediately to work on the computer interface and have a play! While the real business, a discussion about further new developments to the system were discussed by the engineers and technical people!

Once the system had been demonstrated for me, I was allowed to work on the computer system alone. While doing so, it quickly became apparent that the facilities for manipulating an image were very limited and also extremely restricting to creative work. The way design information had to be fed into the system was both cumbersome and extremely time-consuming and totally incompatible to the way most designers work. While there I discovered it was quicker to

manually graph out the patterns, than use the computerised method which had been devised for the new system. During discreet discussions I discovered that the development team, led by some of the best technical and engineering minds in the industry, had not included one creative designer! It is interesting that such important research and development could have gone so far forward without any real reference to the very people who would have to use and manipulate the computer system. Admittedly this was over fifteen years ago, at the time computer aids to design were in their infancy, many of the faults in the industrial systems have since been eliminated.

As they say, the rest is history, the Japanese moved into the research and over the next few years produced what is probably today one of the most advanced computer aids to design systems in the world, which interfaces with the Shima Seika machine. Many of the wonderful sweaters now in our shops are knitted on this machine or the new generation of continental machines similar to it. The stitch constructions and combination of stitches such machines are capable of knitting together, would have been impossible only a few years ago. There are now also possibilities for total garments to be knitted in one piece. One company who seem to have made particularly innovative use of the new technology is 'Coogi' an Australian company, exporting sweaters all over the world. These are well worth looking out for if you are interested in the products of the new technology. All the above is generalised and simplified, but it gives a little background to computer aids to design. We now all take computers and electronics for granted. Today many knitters have computer systems in their homes linked to their electronic machines. Wherever one goes in the world meeting knitters there is talk of software, PPDs and the like. The progress which has taken place in recent times in the arena of domestic

# ARE NEW DEVELOPMENTS ALSO PROGRESS ?

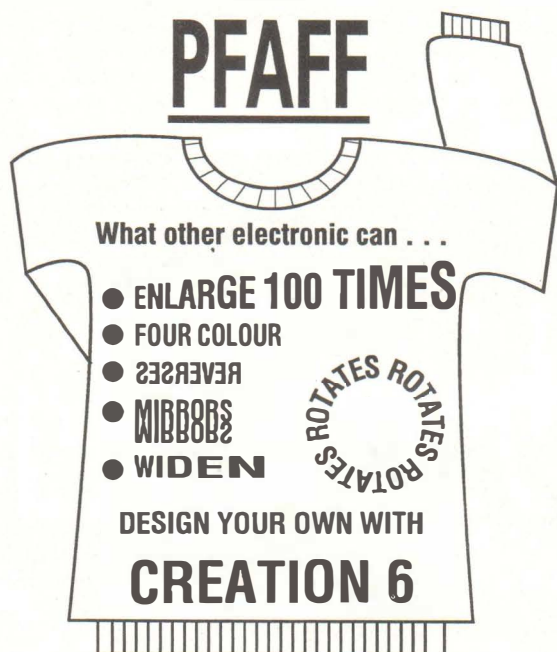


**This month John poses  
questions for you to think  
about**

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knitting machines is amazing. All of which is exciting, but a question has to be asked. Has anything been learnt from the examples of the past? Over the last few years domestic machine manufacturers have been developing a new generation of machines, for use in our homes linked to computers. These have been developed to assist the home knitter to produce their own patterns and sweater designs easily, and knit garments without having to resort to calculators or complex mathematical equations. A question has to be asked here also, do the new computer developments on domestic machines give us greater creative flexibility? Are they designed to, or are they simply aids to quicker sweater production, is this what most knitters want? These questions need to be addressed if knitters are going to get the new generation of knitting machines they desire. In America, at least one

machine manufacturer has phased out mylar sheets completely and all design work is carried out on the PPD and monitor. For large or complex designs this is not only time-consuming, but puts certain limitations on creative work. It is hard to understand why improved mylar sheets are not being incorporated into some of the new machines alongside the PPD facilities! This would give greater options and scope for creativity.

Cost, of course, has to be a consideration, the manufacture has to produce a domestic knitting machine at a price that fits the market. The technology however is available to allow the manufacturers of such machines to produce one with the creative flexibility we would all wish for. This could be achieved by the adaptation of light pens and other recent developments in the field of computer graphics. These allow design concepts

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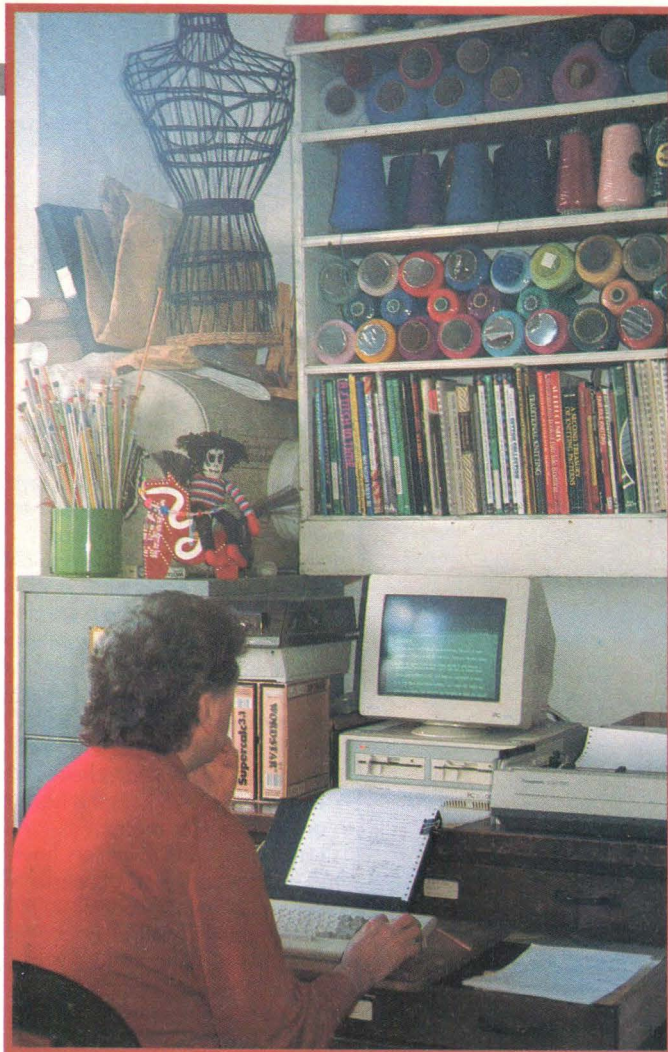
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to be fed into the computer and the machine very easily, what is more important, they in no way restrict creativity. It is hard to understand why this route has not been developed! It cannot be because of cost, as there are children's games on the market which have crude light pens in them.

I have touched only on the electronic machines at the top end of the market, but the punchcard machines still have their place. What are the developments going on in this area? Advance information is hard to come by. The major manufacturers seemingly only release information once a machine is on the market. What is needed, is a comprehensive survey of all the new developments going on in the domestic machine market, punchcard and electronic machines, a kind of *Which* report on knitting machines. Such a publication would allow those knitters interested, to acquire a real understanding of all the pros

and cons of the new machines.

This brings me back to where I started. I believe it is possible to develop a knitting machine for domestic users which allows knitters to generate their own designs (as well as having the facility of a built-in dictionary of patterns and stitches) in ways that are more flexible than the ones presently on offer. What is of paramount importance in the new developments, is that mechanical and computer improvement of domestic machines are not carried out at the expense of creative flexibility. If this is not achieved, whole sections of knitters and professional designers will be alienated. Finally, the question has to be put. Are the manufacturers developing the machine we, the knitters, want or are they developing the machine they want us to want? This is a very pertinent question, think about it.

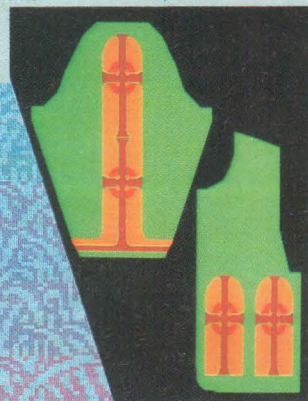


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Swatch A

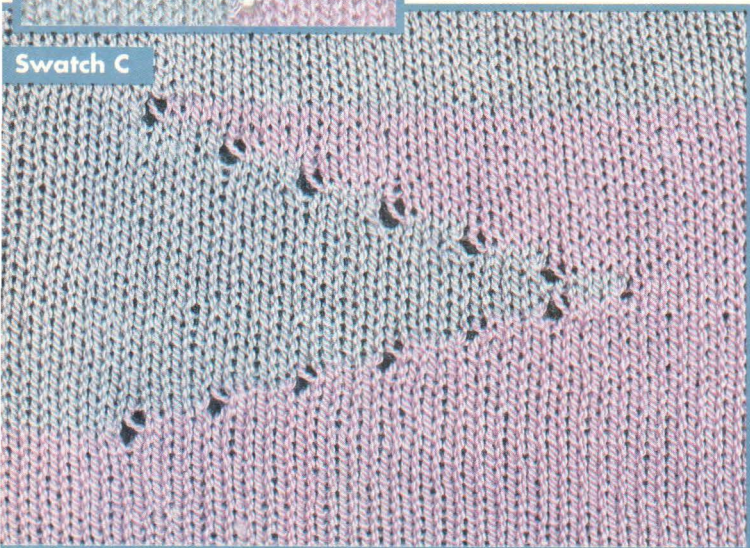


Swatch B

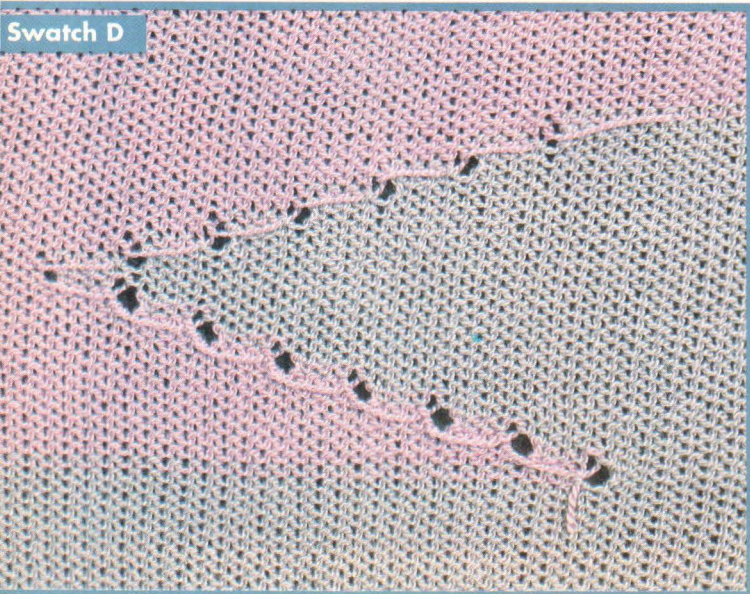


What with the summer approaching — you can't fool me, the rain is getting warmer — we knitters are starting to think of knitting lightweight garments. I am constantly amazed at the number of people who think that our machines are only for double bed fabric. Not so, we can create wonderful effects in single bed work and what's more, in a lot of cases, we can choose which bed we do it on. One of my favourite single bed fabrics is geometric Intarsia. Intarsia means different things to different people but in fact it is just a generic term for blocks

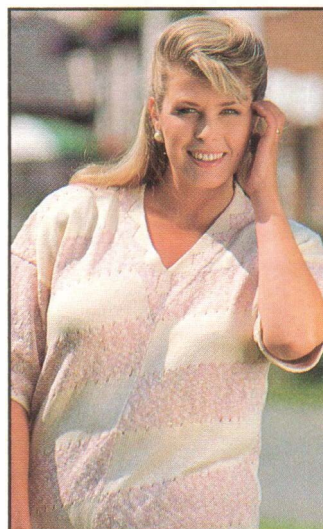
Swatch C



Swatch D



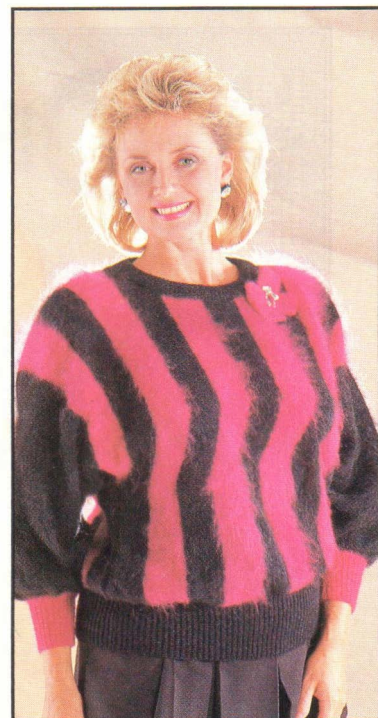
# Intarsia



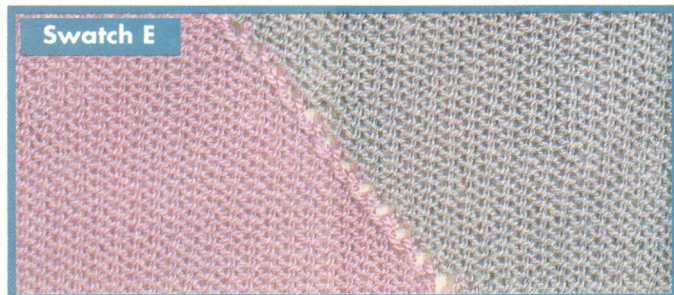
both colours in the row in one operation. Rather than being a totally manual operation as on other machines, we can do it semi-automatically. The most obvious example of this type of pattern is when the left side of the knitting is one colour and the right another, but I want to leave that until next month. I have a couple of 'Intarsia' tricks up my sleeve for the next issue and it would spoil the surprise! Duomatic knitters can choose whether they work on the front or back bed for manual patterning, 6000E knitters have to use the back bed because the arrow key is needed. Unfortunately, whilst the principles are the same, the action is different (and virtually opposite) depending on which bed you are using.

of colour without floats on single bed fabric. These blocks can be created by using the holding position or by working with an Intarsia carriage. Holding position gives geometric Intarsia such as diamonds, diagonals and zig-zags whilst the Intarsia carriage can make these as well as the 'picture' type of pattern that we mostly associate with the name. It is the geometric patterns I am going to begin discussing now, though I do plan to devote at least one article to using the Picto (our Intarsia lock) in the future.

The Duomatic and 6000E are particularly good for two-colour geometric Intarsia because we can use the lock setting BX with pushers to hold some stitches whilst knitting others and then reverse the action with the arrow key. Instead of having to knit just one colour and then repeat the action in reverse for the other one, we can complete



Swatch E



# th Pushers

Irene Krieger

**The latest fashion look  
— colour blocking — can be  
worked on one bed, moving the  
pushers to create the shaped  
sections**

Dealing with the principles first, to create the diagonal on Swatch A, the pushers under one part are put to working position whilst the remainder are in rest position. For two-colour semi-automatic work, you must have the pushers divided, that is, all the WP pushers must be together and all the NWP pushers together otherwise floats would form as the yarn jumps from the first block of stitches to the next one it has to knit. Two rows are knitted with colour 1 and when the lock goes across with colour 2, the arrow key reverses the pushers so that the second part of the work knits whilst the colour 1 part holds. The position of a pusher at the 'join' of the two colours is changed manually which has the effect of moving the join along one stitch and the knitting procedure repeated. The actual knitting procedure is quite simple, it's the sorting yourself out before you get started that causes the problems. It is very important to understand that the pushers in WP will knit and those in NWP will hold. However, the arrow key reverses the pushers before the lock gets to do the knitting, so you have to take this into account when setting up. The pushers under the part you want to knit must be down so that when the arrow key changes their position, they will make their stitches knit. It is very important that the first colour used is threaded up in colour 1 otherwise the yarns will cross at the right-hand edge and floats will form. The second colour can be in colour 2, colour 3, or colour 4. The section of work to be knitted first is also very important but this changes according to which bed you are using. If working on the front bed you must knit the side closest to the colour changer first. If working on the back bed, you must begin on the side furthest from the colour changer. In both cases, the pushers under the needles to be knitted must be in NWP (see diagrams). After completing the four row sequence (two rows colour 1 and two rows colour 2) a pusher has to be moved manually.

Whether this is brought up or moved down depends entirely on which way you want the diagonal to travel. It makes no difference to the machine. My sample was made on the back bed, with lilac as colour 1 and grey as colour 2. I had to keep bringing up a pusher, so that I got extra grey and less lilac as I knitted. Remember that when working on the back bed, the wrong side of the work is towards you and you are looking at a mirrored image of what you see on the right side. If I had been working on the front bed, I would have had to take down a pusher to get the same effect because the right side of the work is facing me and there is no need to allow for the pattern mirroring. Swatch B is worked in much the same way as Swatch A except that instead of carrying on in one direction to make a diagonal, I changed the direction of the join by changing my action with the pushers. Where I was bringing up a pusher before, I had to take it down. The effect is a zig-zag

join. The division does not have to straddle the centre of the work. You can put it where you like. For the May 1991 issue of MKN, I designed a sideways knitted sweater that used an Intarsia zig-zag at the top of the garment to give a yoke effect. There was a similar Intarsia trim at the bottom of the sleeve. When working this type of zig-zag it is important that you work out beforehand just where the join is to be and over how many stitches it is going to move. The natural inclination is to begin with the pushers divided evenly but this would give a zig-zag that was on one side of the centre. If you want to have equal amounts of colour 1 and colour 2 over all, work out how many stitches you want to zig-zag over and make the join half this number away from the centre. The direction of travel is also important. Make sure that you move from the side with the lesser number of pushers towards the one with the most, otherwise the join will be off centre. There is no law that says you



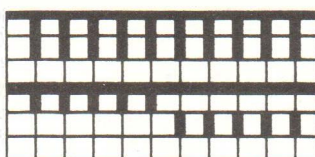
can only move the join by one pusher at a time. You can move as many as you like. This will give a sharper slope to the join as you can see on Swatch C, on which I have moved pushers in lots of four. When moving more than single pushers a float is unavoidable because the yarn has to get from the last stitch it knitted to the new first stitch which in this case is four stitches further over (Swatch D). This also happens on the single stitch moves but because it is only over one stitch, the float is not noticeable (see Swatch E). Interesting effects can be made by varying the order of the colours. For the mohair sweater (16+ Collection No 5), I made a diagonal division and then repeated the same thing but after rethreading the yarns, so what was colour 2 for the first part became colour 1. It is not sufficient just to change the order, you must rethread otherwise the yarns cross at the right-hand edge — see left. The summer top (16+ Collection No 7) was knitted in panels with the colours reversed for colour 1 and colour 2 on each panel so that when they were stitched together the blocks appeared to change colours. An 'ordinary' Intarsia zig-zag was used for the bands.

You may have noticed that by working Intarsia with pushers, a hole is formed at the join. Personally, I rather like the effect but I do appreciate that not everyone feels this way and that there are times when a little lacy hole is not appropriate. Next month, I will be explaining some ways that these holes can be eliminated.

Until then,

*Irene*

## Working on FB

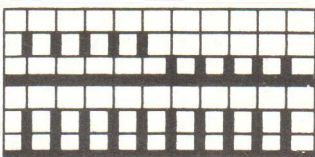


x x x x x

## Set locks GX/BX←

## Working on BB

x x x x x



## Set locks BX←/GX

## Pushers marked X will knit first

**For either bed, knit as follows:**

**K 2 rows col 1**

**K 2 rows col 2**

**Move pusher at centre up or down and repeat**

# DOUBLE DUT

# 5

## Tulip Sweater



**MACHINES:** These instructions are written for standard gauge punchcard machines with ribber

**MACHINES WITHOUT**

**RIBBER:** See page 113

**YARN:** Many A Mickle 4 ply Wool

**FIBRE CONTENT:** 100% Wool

**COLOUR:** We used Aran (MC), Aqua (A), Linden (B), Dusky Pink (C), Turquoise (D), Lilac (E) and Larkspur (F)

**STOCKISTS:** To obtain this yarn, please write to Many A Mickle, Brier Hey, Mytholmroyd, Hebden Bridge, W. Yorks HX7 5PF

### SIZES

To suit bust 86[91:96:101:106]cm.

Finished measurement 100[105:110:115:120]cm.

Length 68.5[70.5:70.5:73.5:73.5]cm.

Sleeve seam 44[45.5:45.5:47:47]cm.

Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

### MATERIALS

Many A Mickle 4 ply Wool.  
500[500:500:600:600]g in MC.

100g in A, B, C, D, E and F.  
Raglan shoulder pads.

### GARMENT WEIGHTS

727g for size 96cm.

### MAIN TENSION

Wash, dry and press tension swatch before measuring.  
32 sts and 42 rows to 10cm measured over Fair Isle patt sequence (tension dial approx 7).

Tension must be matched exactly before starting garment.

### ABBREVIATIONS

See page 113.

### NOTE

Front neckline is shaped using the cut and sew method.

Knit side is used as right side.

Measurements given are those of finished garment and should not be used to measure work on the machine.

### PUNCHCARD PATTERNS

Punch cards 1, 2, 3 and 4 before starting to knit.

### SPECIAL NOTE

When inc and dec, count only rows which register on RC. Ignore rows which are worked with RC disconnected.

### PATTERN AND COLOUR SEQUENCES

#### BACK AND FRONT

RC 000. Insert punchcard 1 and lock on first row. Set machine for patt. Using MC, K1 row. Release punchcard. Set carriage for Fair Isle knitting.

MC+F, K4 rows.

MC+C, K14 rows.

MC+D, K10 rows.

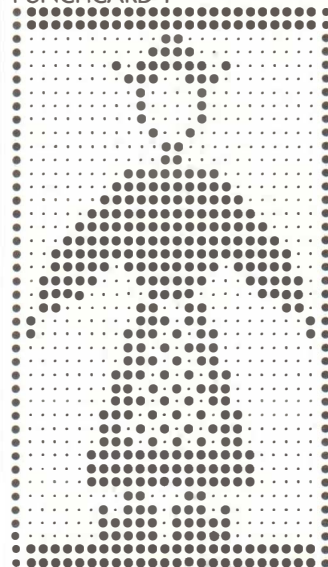
MC+C, K5 rows.

MC+F, K5 rows.

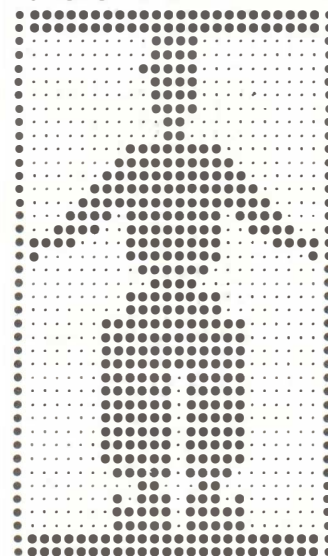
Set machine for st st. Using MC, K1 row. RC shows 40.

\* Using A, K1 row. Disconnect RC, K4 rows. Pick up loops from first row worked in A and hang on to corresponding Ns.

### PUNCHCARD 1



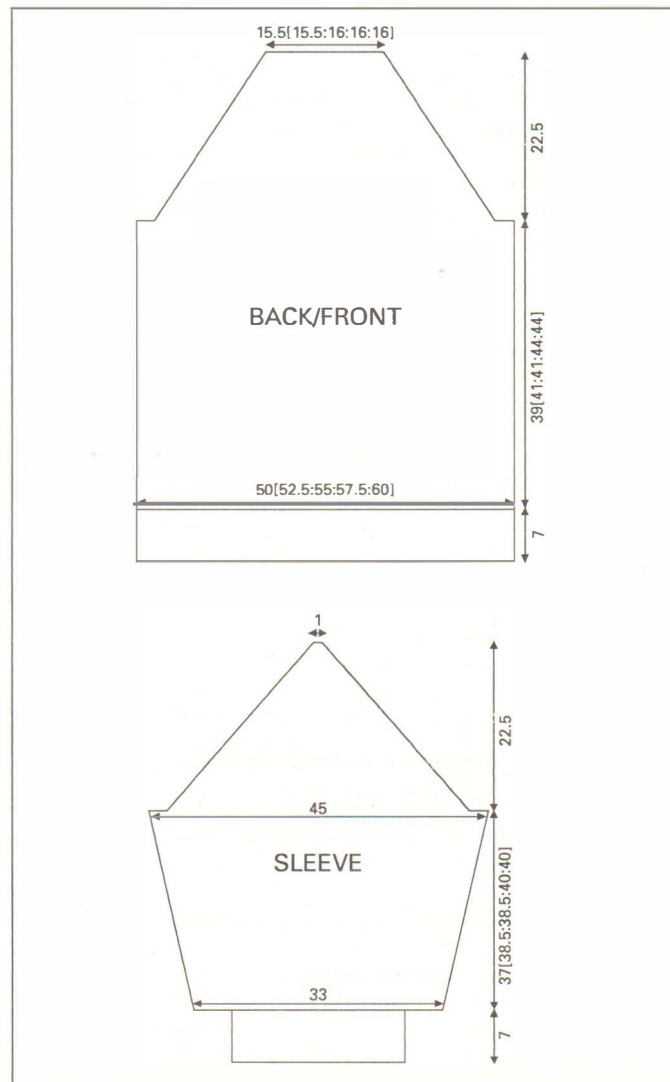
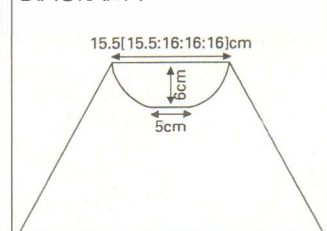
### PUNCHCARD 2



Reconnect RC \*.

\*\* Using MC, K 0[1:1:2:2] rows. Insert punchcard 4 and lock on first row. Set machine for patt. Using MC, K1 row. Release punchcard. Set carriage for Fair Isle knitting. MC+B, K11 rows. Set carriage for slip stitch knitting. Using C, K1 row. Disconnect RC and K11 rows.

### DIAGRAM 1



# CH

Pick up loops of C from first row and hang on to corresponding Ns to form bobbles.

Reconnect RC.

Set machine for st st. Using MC, K 1[2:2:3:3] rows \*\*. RC shows 55[57:57:59:59].

Work as given from \* to \*, once more. Using MC, K 0[1:1:2:2] rows.

Insert punchcard 3 and lock on first row. Set machine for patt. Using MC, K1 row. Release punchcard. Set carriage for Fair Isle knitting. MC+F, K30 rows.

Set machine for st st. Using MC, K 1[2:2:3:3] rows. RC shows 88[92:92:96:96].

Work as given from \* to \* once more.

Work as given from \*\* to \*\* once more but using D for slip stitch rows. RC shows 103[109:109:115:115].

Work as given from \* to \* once more.

Insert punchcard 2 and lock on first row. Set machine for patt. Using MC, K1 row. Release punchcard. Set carriage for Fair Isle knitting.

MC+F, K4 rows.

MC+A, K14 rows.

MC+E, K11 rows.

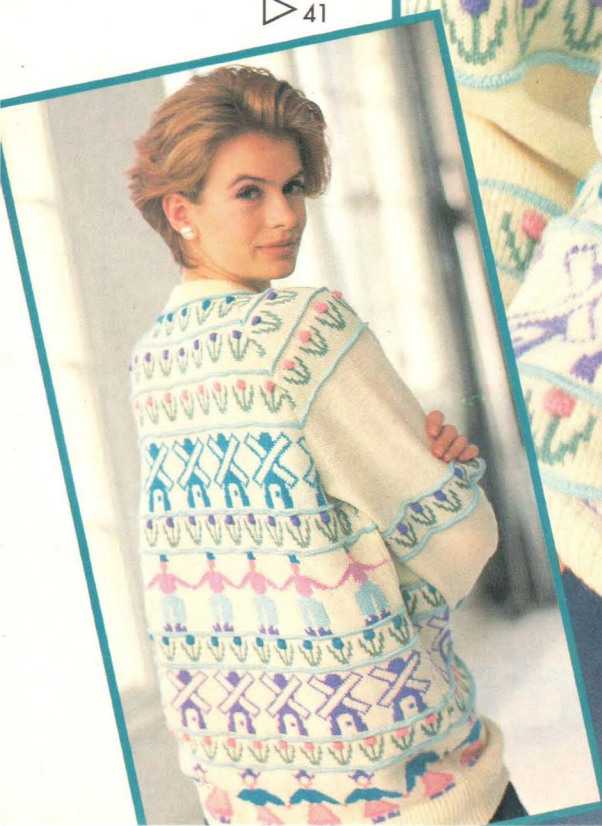
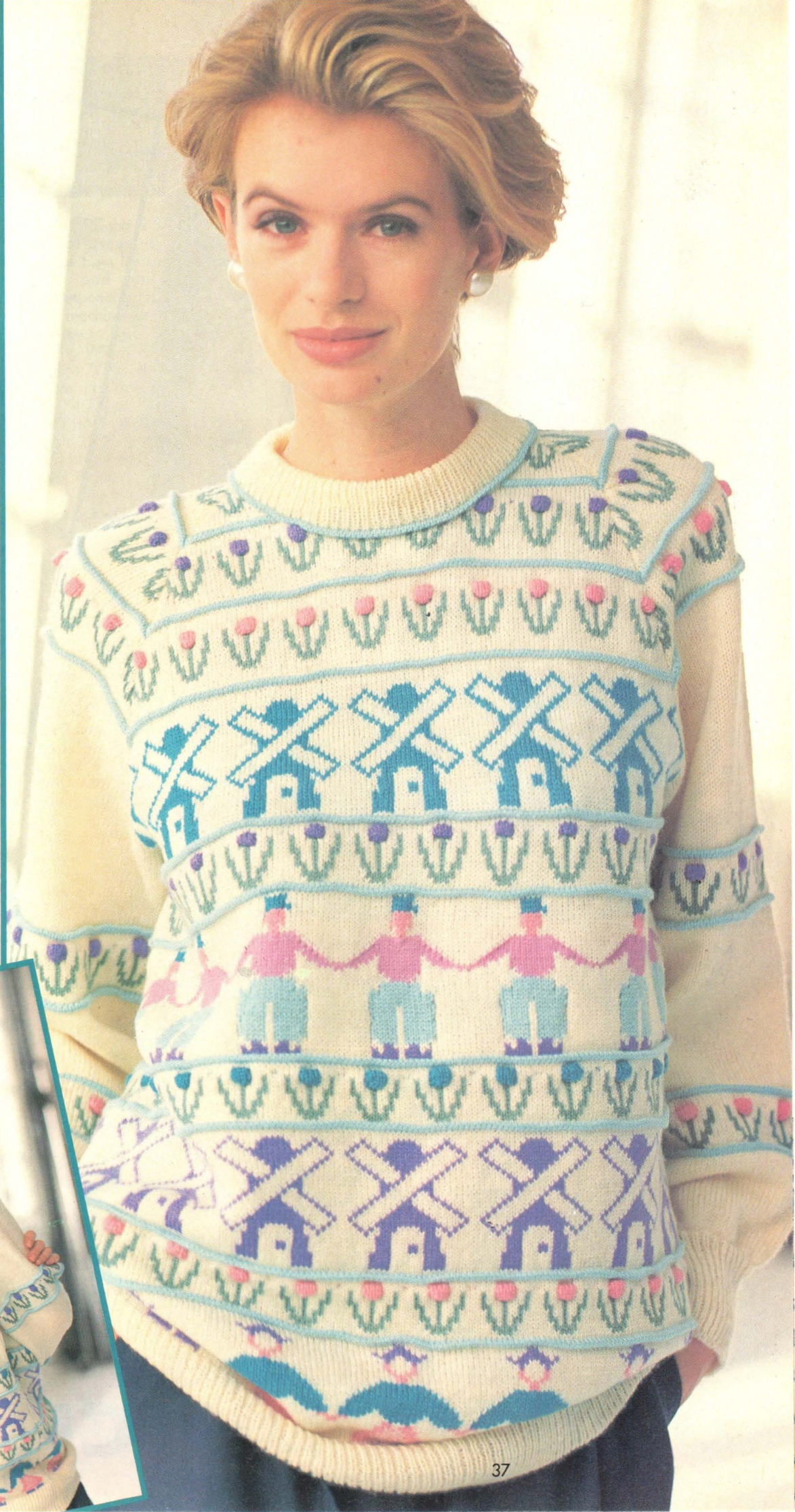
MC+C, K5 rows.

MC+D, K3 rows.

Set machine for st st.

Using MC, K1 row. RC shows

▷ 41





6

Lady's  
Sweater

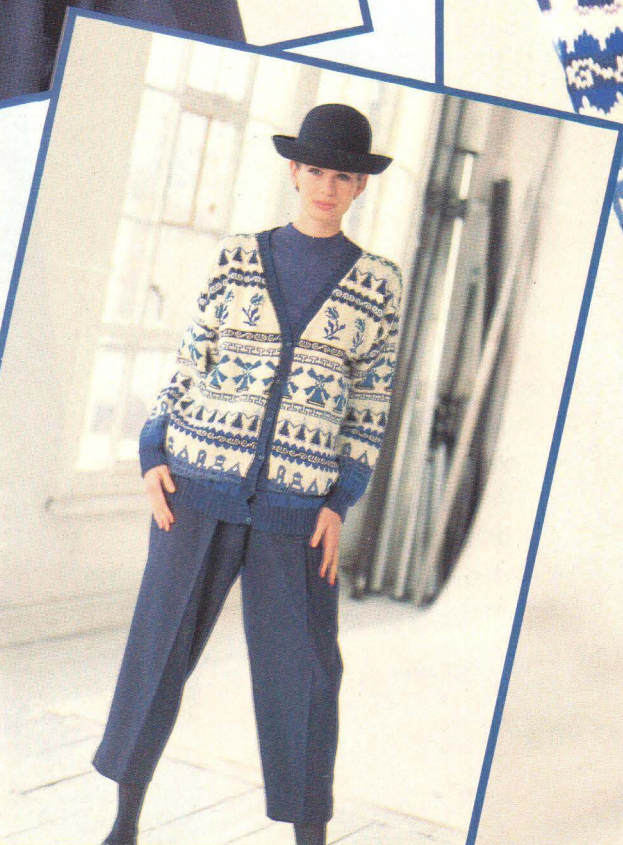
For instructions see page 41

**DOUBLE DUTCH**

7

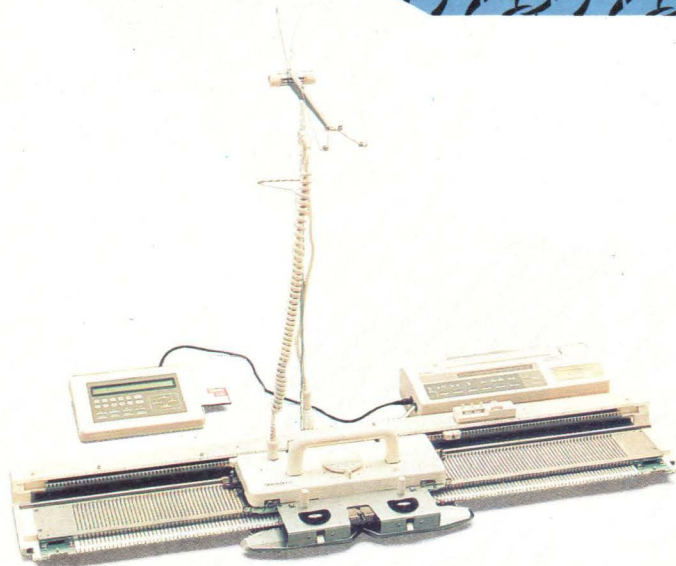
Lady's  
Fair Isle  
Cardigan

For instructions see page 43

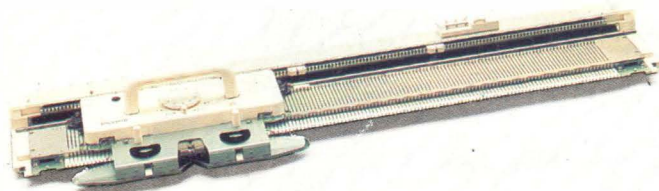


# A PEARL OF A SYSTEM FROM SILVER

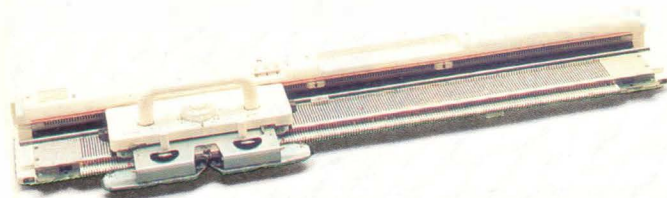
*And our low prices add up to a golden opportunity to boost dramatically both the speed and variety of your knitting projects.*



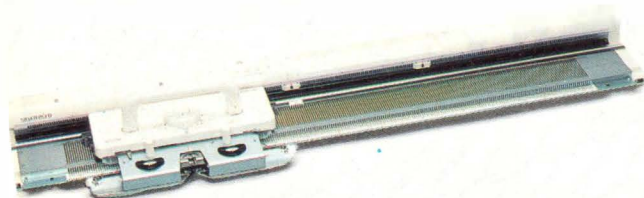
**SK 890** *Chunky gauge*  
Knits Mohair, Aran, Chunky



**SK 860** *Double Knitting gauge*  
Knits 4 ply, DK, Aran, Mohair



**SK 840** *Standard gauge*  
Knits 2 ply, 3 ply, 4 ply



**SK 830** *Fine gauge*  
Knits 1 ply, 2 ply, 3 ply

The Silver Modular Electronic Knitting System is based on four easy-to-change and whisper-quiet beds of the highest quality. So you'll be able to set just the right gauge and tension for any yarn - and each gives you a wide range of stitch options at the touch of a single lever. Attachments permit even greater stitch and pattern variety. And as the beds and attachments are each sold separately, you buy only as you need to.

*The Silver EC1 Pattern Controller gives you great flexibility.*

Just one is needed for all four beds. Use any of the 50 pre-printed designs - or draw your own on easy-to-use pattern cards. Cards and books from previous models are also compatible. Additionally, you can vary your patterns at the touch of a button: from doubling the height to changing single bed patterns into Double Jacquard designs and more.

And the second Stitch Width Indicator lets you select any part of a pattern to create extra designs - with no programming required.

**Silver EC1 Pattern Controller**



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No longer will it be a problem to expand your designs: add this option to your system and you can increase your patterns from 60 stitches to the full width of the bed, control complicated 3 colour slip patterns with ease, and create non-repeating patterns of up to 220,000 stitches. When you've finished, you can store your patterns on the memory card - and you can also choose a pattern from one of the optional pre-programmed memory card sets.

With the new Silver Modular Electronic Knitting System, the only thing built in is choice - and learning to use it takes no time at all.

*Silver. Putting you in control.*

**For a free demonstration visit your local Dealer NOW**

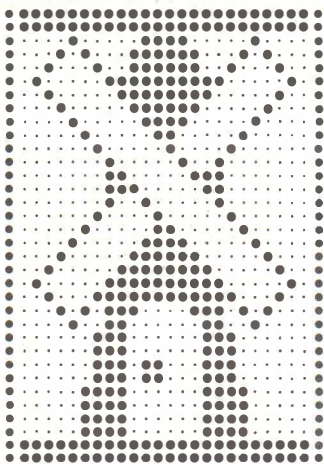
*For a brochure:*

Send a 9"x12" stamped addressed envelope to:

Silver Knitting Machines Ltd., Unit 1, 10 Wandle Way, Willow Lane Trading Estate, Mitcham, Surrey CR4 4TE.



# PUNCHCARD 3



37

143[149:149:155:155].  
Work as given from \* to \* once more.

Work as given from \*\* to \*\* once more but using F for slip stitch rows. RC shows 158[166:166:174:174].

Work as given from \* to \* once more.

Using MC, K 0[1:1:2:2] rows. Insert punchcard 3 and lock on first row. Set machine for patt. Using MC, K1 row. Release punchcard. Set carriage for Fair Isle knitting.

MC+D, K30 rows. Set machine for st st. Using MC, K 2[3:3:4:4] rows. RC shows 192[202:202:212:212].

\*\*\* Using A, K1 row. Disconnect RC. K4 rows. Pick up loops from first row worked in A and hang on to corresponding Ns. Reconnect RC. Using MC, K4 rows. Insert punchcard 4 and lock on first row. Set machine for patt. K1 row. Release punchcard. Set carriage for Fair Isle knitting.

MC+B, K11 rows.

Set carriage for slip st knitting. Using C, K1 row. Disconnect RC and K11 rows. Pick up loops to form bobble as before. Reconnect RC. Set machine for st st. MC, K4 rows \*\*\*.

RC shows 214[224:224:234:234].

Rep from \*\*\* to \*\*\* twice more using F for first rep and D for second rep of slip st rows. RC shows 258[268:268:278:278].

## SLEEVES

Using MC and MT, K 26[32:32:34:34] rows.

\*\*\*\* Work as given for back/front from \* to \*. RC shows 27[33:33:35:35]. Using MC, K2 rows.

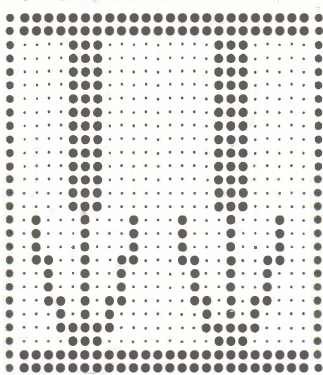
Insert punchcard 4 and lock on first row. Set machine for patt. K1 row. Release punchcard. Set carriage for Fair Isle knitting.

MC+B, K11 rows.

Set carriage for slip st knitting. Using C, K1 row.

Disconnect RC. K11 rows. Pick

# PUNCHCARD 4



up loops of C from first row and hang on to corresponding Ns to form bobbles. Reconnect RC. Set machine for st st. Using MC, K3 rows. RC shows 45[51:53:53]. Work as given for back/front from \* to \*. Cont in MC \*\*\*\*. K until RC shows 96[106:106:110:110].

Work as given from \*\*\*\* to \*\*\*\* once more but using D for slip st rows. RC shows 116[126:126:130:130].

Using MC, K until RC shows 182[190:190:196:196]. Work as given for back/front from \*\*\* to \*\*\*, 2 times using C for first rep and D for second rep of slip st rows. Now work again from \*\*\* to \*\*\*, but after the 11 rows of Fair Isle, set machine for st st and work in MC to end. RC shows 248[256:256:262:262].

## BACK AND FRONT ALIJE

With RB in position, set machine for 1x1 rib. Push 160[168:176:184:192] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K3 tubular rows. Set RC at 000. Using MT-4/MT-4, K30 rows. Transfer sts to MB. Set RC at 000. Using MT, work in patt and colour sequence given. K until RC shows 164[174:174:184:184].

## SHAPE RAGLANS

Cast off 10 sts at beg of next 2 rows.

Dec 1 st at each end of every foll alt row, 45[40:39:35:31] times. RC shows 256[256:254:256:248].

50[68:78:94:110] sts.

Dec 2 sts at each end on every foll alt row, 0[5:6:10:14] times. K2 rows. RC shows 258[268:268:278:278]. Cast off rem 50[48:54:54:54] sts.

## SLEEVES

Push 106 Ns to WP. Using WY, cast on and K a few rows ending CAR.

Set RC at 000. Using MT, work in patt and colour sequence given. K6 rows. Shape sides by inc 1 st at each end of next and

every foll 8th row, 19 times. 144 sts.

K until RC shows 154[162:162:168:168].

## SHAPE RAGLANS

Cast off 10 sts at beg of next 2 rows.

Dec 1 st at each end of every foll alt row, 29 times. 66 sts. RC shows 214[222:222:228:228].

Dec 2 sts at each end of every foll alt row, 16 times. 2 sts rem. RC shows 246[254:254:260:260]. K2 rows.

Cast off.

## CUFFS

With RB in position, set machine for 1x1 rib. Push 80 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib.

Using MC, cast on and K3 tubular rows. Set RC at 000. Using MT-5/MT-5, K30 rows. Transfer sts to MB.

With wrong side facing, hang lower edge of sleeve on to Ns, dec 26 sts evenly as you go.

Using MT+3, K1 row.

Cast off loosely.

## NECKBAND

With RB in position, set machine for 1x1 rib. Push 140 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib.

Using MC, cast on and K3 tubular rows. Set RC at 000. Using A and MT, K5 rows. Pick up loops from first row worked in A and hang on to corresponding Ns to make narrow hem. Using MC, K1 row. Using WY, K a few rows and release from machine.

## TO MAKE UP

Wash and dry pieces. With wrong side facing, block out to correct measurements and press. Join raglan seams. Mark front neckline as shown in Diagram 1. Sew along neckline and cut away excess. Join neckband seam. Pin neckband to right side of neck edge. Backstitch in place. Remove WY. Fold neckband in half to inside and slip stitch cast on edge in place enclosing raw neck edge completely.

Join side and sleeve seams.

Give a final press.

# DOUBLE DUTCH

# 6

## Lady's Sweater

ILLUSTRATED ON PAGE 38



**MACHINES:** These instructions are written for standard gauge punchcard machines with ribber

**MACHINES WITHOUT**

**RIBBER:** See page 113

**YARN:** King Cole 4 ply Anti-Tickle Wool

**FIBRE CONTENT:** 100% Wool

**COLOUR:** We used French Navy 25 (MC), Royal 21 (A), Aran 46 (B) and Capri (C)

**STOCKISTS:** If you have any difficulty in obtaining this yarn, please write to King Cole Ltd, Merrie Mills, Old Souls Way, Bingley, W. Yorks BD16 2AX

## SIZES

To suit bust 86[91:96:101:106]cm.

Finished measurement 94[99:104:109:114]cm.

Length 70cm.

Sleeve seam 49cm.

Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

## MATERIALS

King Cole 4 ply Anti-Tickle Wool.

1 x 500g cone in MC.

1 x 50g ball in A.

2 x 50g ball in B.

1 x 50g ball in C.

## GARMENT WEIGHS

471g for size 96cm.

## MAIN TENSION

After pressing, 31 sts and 41 rows to 10cm measured over st st (tension dial approx 6).

Tension must be matched exactly before starting garment.

## ABBREVIATIONS

See page 113.

## NOTE

Bind outside edges of tulip patt to prevent holes forming.  
Knit side is used as right side.  
Measurements given are those of finished garment and should not be used to measure work on the machine.

## PUNCHCARD PATTERNS

Punch cards 1 and 2 before starting to knit.

## COLOUR SEQUENCE FOR PUNCHCARD 2

B+MC, K5 rows.

C+B, K7 rows.

B+MC, K5 rows.

## BACK

With RB in position, set machine for 2x2 rib. Push 71[74:78:82:86] Ns at left and right of centre '0' on MB to WP. 142[148:156:164:172] Ns. Push corresponding Ns on RB to WP. Arrange Ns for 2x2 rib. CAR.

Using MC, cast on and K3 tubular rows.

Set RC at 000. Using MT-4/MT-4, K30 rows. Transfer sts to MB. Inc 0[0:0:1:0] st at each end. 142[148:156:166:172] sts.

Set RC at 000. CAR. Using B and MT, K1 row.

Insert punchcard 1 and lock on first row. Set machine for patt. K1 row. Release punchcard. Set carriage for Fair Isle knitting.

Using B+C, K12 rows.

Using B only, K4 rows.

Work the tulip patt over Ns 60[60:60:84:84]—0—60[60:60:84:84].

Return selected Ns outside these Ns to normal WP — thus working only 5[5:5:7:7] patt reps.

Using B+A, K19 rows.

Using B+C, K12 rows.

Using B only, K4 rows.

Using B+A, K6 rows, rep patt over whole width of work.

RC shows 59.

Set machine for st st. Using MC,

K until RC shows 156.

Place a marker at each end for start of armholes.

K until RC shows 242. CAR.

## SHAPE NECK

Using WY, K a few rows over the centre 30 sts and release from machine. Using nylon cord, K 56[59:63:68:71] sts at left by hand taking Ns down into NWP. Cont over rem 56[59:63:68:71] sts at right for first side.

Dec 1 st at neck edge on every row, 20 times. 36[39:43:48:51] sts. RC shows 262.

Using WY, K a few rows and release from machine.

Unravel nylon cord over sts at left. Reset RC at 242. Complete to correspond with first side, reversing shapings.

## FRONT

Work as given for back until RC shows 226. CAR.

## SHAPE NECK

Using WY, K a few rows over the centre 24 sts and release from machine. Using nylon cord, K 59[62:66:71:74] sts at left by hand taking Ns down into NWP. Cont over rem 59[62:66:71:74] sts at right for first side. K1 row.

Cast off 3 sts at beg of next row.

Dec 1 st at neck edge on next row.

Rep the last 2 rows, once more.

Dec 1 st at neck edge on every row, 6 times. K1 row. 45[48:52:57:60] sts.

Dec 1 st at neck edge on next and every foll alt row, 9 times. 36[39:43:48:51] sts.

K until RC shows 262.

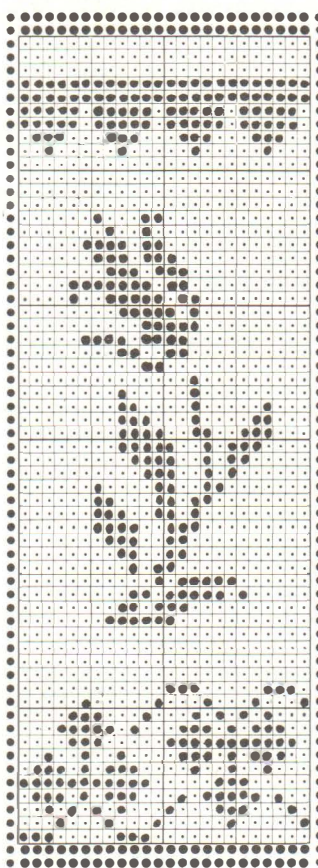
Using WY, K a few rows and release from machine.

Unravel nylon cord over sts at left. Reset RC at 226. Complete to correspond with first side, reversing shapings.

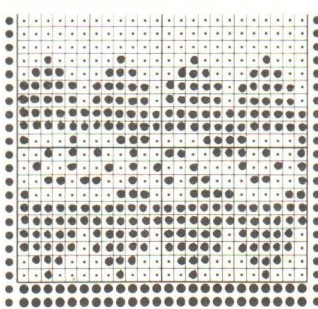
## JOIN RIGHT SHOULDER SEAM

Push 36[39:43:48:51] Ns to

## PUNCHCARD 1



## PUNCHCARD 2



WP. With right side facing, hang back right shoulder sts on to Ns. Remove WY.

With wrong side facing, hang corresponding front shoulder sts on to Ns.

Using MC and MT, K1 row. Cast off.

## NECKBAND

With RB in position, set machine for 2x2 rib. Push 90 Ns at left and right of centre '0' on MB to WP. 180 Ns. Push corresponding Ns on RB to WP. Arrange Ns for 2x2 rib. CAR.

Using MC, cast on and K3 tubular rows.

Set RC at 000. Commencing with MT-5•/MT-5• and inc tension by one dot every 2 rows until MT-4/MT-4 is reached, K until RC shows 15.

\* Transfer sts to MB. Set RC at 000. Insert punchcard 2 and lock on first row. Set machine for patt. Using B and MT-1•, K1 row to select.

Release punchcard. Set carriage for Fair Isle knitting and foll colour sequence, work in patt, inc tension by one dot on every foll 3rd row until MT is reached. K until RC shows 18. Set machine for st st. Using B, K1 row.

With wrong side facing, hang back neck over 70 Ns and front neck over 110 Ns.

Using MC, K2 rows.

Using WY, K a few rows and release from machine\*.

Backstitch last row of MC in place to right side of neck edge. Remove WY.

Join left shoulder seam using the same method as before.

Join neckband seam.

## SLEEVES

### (KNITTED DOWNWARDS)

Push 76 Ns at left and right of centre '0' to WP. 152 Ns. With wrong side facing and matching shoulder seam to centre '0', hang one armhole edge evenly on to Ns.

Set RC at 000. Using MC and MT, dec 1 st at each end of every foll 4th row, 40 times. 72 sts.

RC shows 160. Using WY, K a few rows and release from machine.

## CUFFS

With RB in position, set machine for 2x2 rib. Push 70 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 2x2 rib.

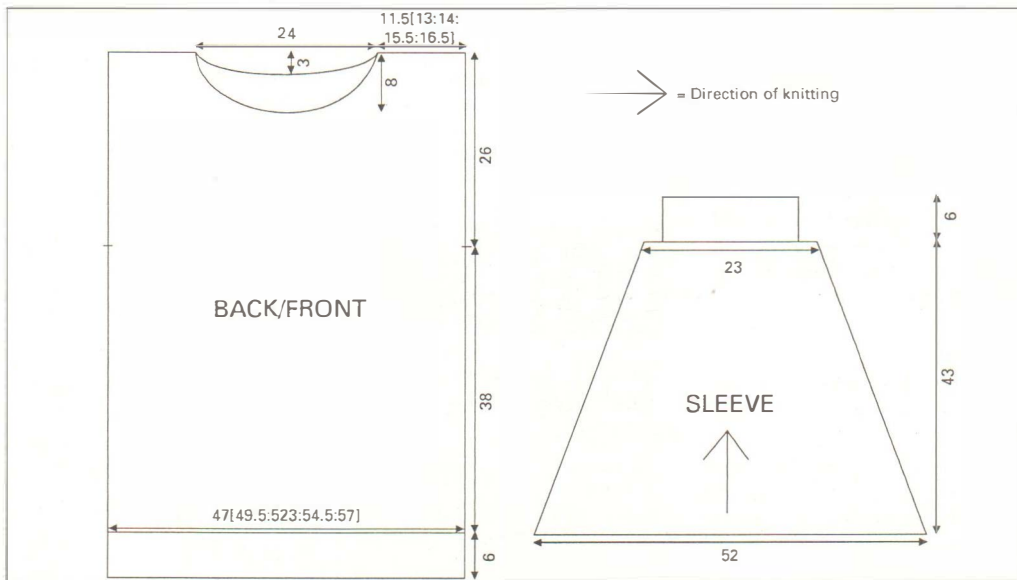
Using MC, cast on and K3 tubular rows.

Set RC at 000. Using MT-5/MT-5, K30 rows.

Work as given for neckband from \* to \*. Backstitch last row of MC in place to right side of sleeve. Remove WY.

## TO MAKE UP

With wrong side facing, block pieces out to correct measurements and press. Join side and sleeve seams.



# 7

## Lady's Fair Isle Cardigan

ILLUSTRATED ON PAGE 39



**MACHINES:** These instructions are written for standard gauge electronic machines with ribber. We used a Brother 910 with ribber

**MACHINES WITHOUT**

**RIBBER:** See page 113

**YARN:** King Cole 4 ply Anti-Tickle Wool

**FIBRE CONTENT:** 100% Wool

**COLOUR:** We used Aran 46 (MC), French Navy 25 (A), Sky 5 (B), Capri 24 (C), Royal 21 (D), Slate Blue 96 (E) and Larkspur 13 (F)

**STOCKISTS:** If you have any difficulty in obtaining this yarn, please write to King Cole Ltd, Merrie Mills, Old Souls Way, Bingley, W. Yorks BD16 2AX

### SIZES

To suit bust 86-96[101-111]cm.

Finished measurement 108[124]cm.

Length 74cm.

Sleeve seam 50cm.

Figures in square brackets [ ] refer to the larger size; where there is only one set of figures, this applies to both sizes.

### MATERIALS

King Cole 4 ply Anti-Tickle Wool.

6[7] x 50g ball in MC.

3[4] x 50g ball in A.

1 x 50g ball in B.

3 x 50g ball in C.

1 x 50g ball in D.

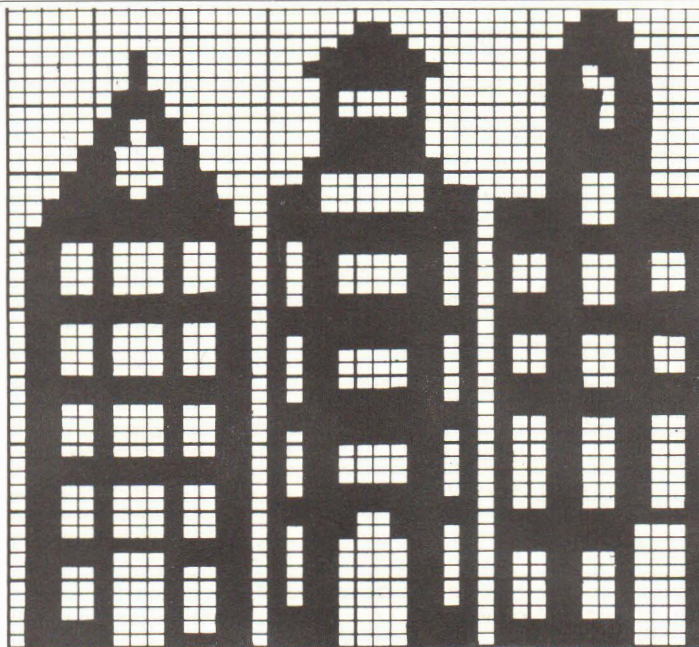
2 x 50g ball in E.

1 x 50g ball in F.

6 buttons.

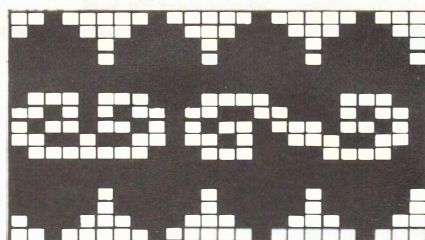
### GARMENT WEIGHTS

626g for size 86-96cm.



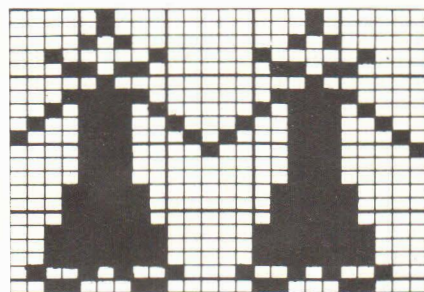
PATTERN 1

40 sts x 47 rows



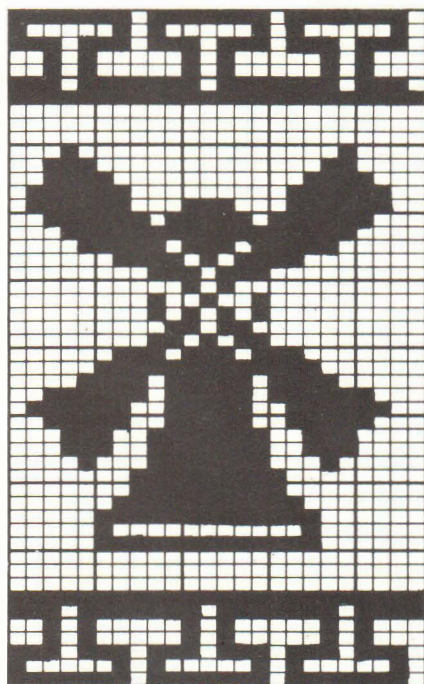
PATTERN 2

24 sts x 17 rows



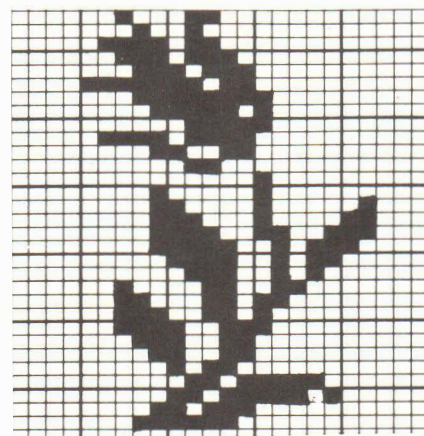
PATTERN 3

24 sts x 21 rows



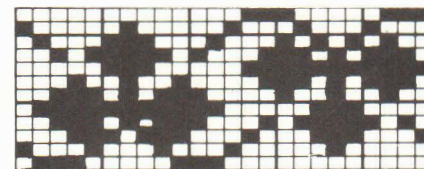
PATTERN 4

24 sts x 50 rows



PATTERN 5

24 sts x 31 rows



PATTERN 6

24 sts x 12 rows

### MAIN TENSION

After pressing, 31 sts and 39 rows to 10cm measured over Fair Isle patt sequence (tension dial approx 6•).

Tension must be matched exactly before starting garment.

### ABBREVIATIONS

See page 113.

### NOTE

When working pattern 1 and pattern 5 bind outside edges of first and last motif using a

matching polyester thread, this will prevent holes forming. Knit side is used as right side. Measurements given are those of finished garment and should not be used to measure work on the machine.

## SPECIAL NOTE FOR PUNCHCARD MACHINES

Punchcard machines may work this design but will have to substitute or adapt patt 1.

## MYLAR SHEET PATTERNS

Fill in mylar sheets for patt 1-6 before starting to knit.

## PATTERN SEQUENCE

### BACK

Program for patt 1 with first needle position Y80, Y80, G80[Y95,Y95,G95]. A and MT, K1 row to select. Set carriage for Fair Isle knitting cancelling end N selection.

Set RC at 000. A+D, K9 rows.

A+C, K10 rows.

A+E, K11 rows.

MC+E, K18 rows.

Set machine for st st.

■ MC, K4 rows. RC shows 52.

Program for all-over patt 2. K1 row to select. Set carriage for Fair Isle knitting.

MC+D, K5 rows.

MC+A, K7 rows.

MC+D, K5 rows.

Set machine for st st.

MC, K2 rows. RC shows 72.

Program for all-over patt 3. K1 row to select. Set carriage for Fair Isle knitting.

MC+F, K2 rows.

MC+A, K9 rows.

MC+D, K1 row.

MC+E, K4 rows.

MC+B, K5 rows.

Set machine for st st. MC, K2 rows. RC shows 96.

Program for all-over patt 4. K1 row to select. Set carriage for Fair Isle knitting.

MC+E, K7 rows.

MC only, K3 rows.

MC+A, K3 rows.

MC+C, K27 rows.

MC only, K3 rows.

MC+E, K7 rows.

Set machine for st st. MC, K4 rows. RC shows 151.

Program for all-over patt 2 but commencing on row 6. K1 row to select. Set carriage for Fair Isle knitting.

MC+A, K7 rows.

Set machine for st st. MC, K4 rows. RC shows 163.

Program for all-over patt 5. K1 row to select. Set carriage for

Fair Isle knitting.

MC+D, K19 rows.

MC+C, K12 rows.

Set machine for st st. MC, K4 rows. RC shows 199.

Program machine for all-over patt 2. K1 row to select. Set carriage for Fair Isle knitting.

MC+A, K5 rows.

MC+E, K7 rows.

MC+A, K5 rows.

Set machine for st st. MC, K4 rows. RC shows 221.

Program for all-over patt 3. K1 row to select. Set carriage for Fair Isle knitting.

MC+F, K2 rows.

MC+A, K9 rows.

MC+D, K1 row.

MC+E, K4 rows.

MC+B, K5 rows.

Set machine for st st. MC, K5 rows. RC shows 248.

Program for all over patt 6. K1 row to select. Set carriage for Fair Isle knitting.

MC+C, K12 rows.

Set machine for st st.

MC, K5 rows. RC shows 266.

### LEFT FRONT

Program for patt 1.

## SIZE 86-96cm

First needle position—Y82, Y82, Y3.

## SIZE 101-111cm

Switch 1 in upper position (reverse patt). First needle position—Y82, Y82, G11.

### BOTH SIZES

A and MT, K1 row to select. Set carriage for Fair Isle knitting cancelling end N selection.

Set RC at 000. A+D, K9 rows.

A+C, K10 rows.

A+E, K11 rows.

MC+E, K18 rows.

Set machine for st st.

## SIZE 101-111cm

Switch 1 to lower position.

### BOTH SIZES

Work as given for back from ■ to end.

### RIGHT FRONT

Program for patt 1.

## SIZE 86-96cm

Switch 1 in upper position (reverse patt). First needle position — G2, G2, G81.

## SIZE 101-111cm

Switch 1 in upper position (reverse patt). First needle position — Y10, Y10, G83.

### BOTH SIZES

Cont as given for left front, but leave switch 1 in upper position throughout for both sizes.

### SLEEVES

Sleeves are knitted downwards therefore switch 5 must be in upper position (knits pattern downwards) for *all* patts.

Set RC at 000. MC and MT, K2 rows.

Program for all-over patt 2. K1 row to select. Set carriage for Fair Isle knitting.

MC+A, K5 rows.

MC+E, K7 rows.

MC+A, K5 rows.

Set machine for st st. MC, K4 rows. RC shows 24.

Program machine for all-over patt 4. K1 row to select. Set carriage for Fair Isle knitting.

MC+E, K7 rows.

MC only, K3 rows.

MC+C, K27 rows.

MC+A, K3 rows.

MC only, K3 rows.

MC+E, K7 rows.

Set machine for st st. MC, K2 rows. RC shows 77.

Program machine for all-over patt 3. K1 row to select. Set carriage for Fair Isle knitting.

MC+B, K5 rows.

MC+E, K4 rows.

MC+D, K1 row.

MC+A, K9 rows.

MC+F, K2 rows.

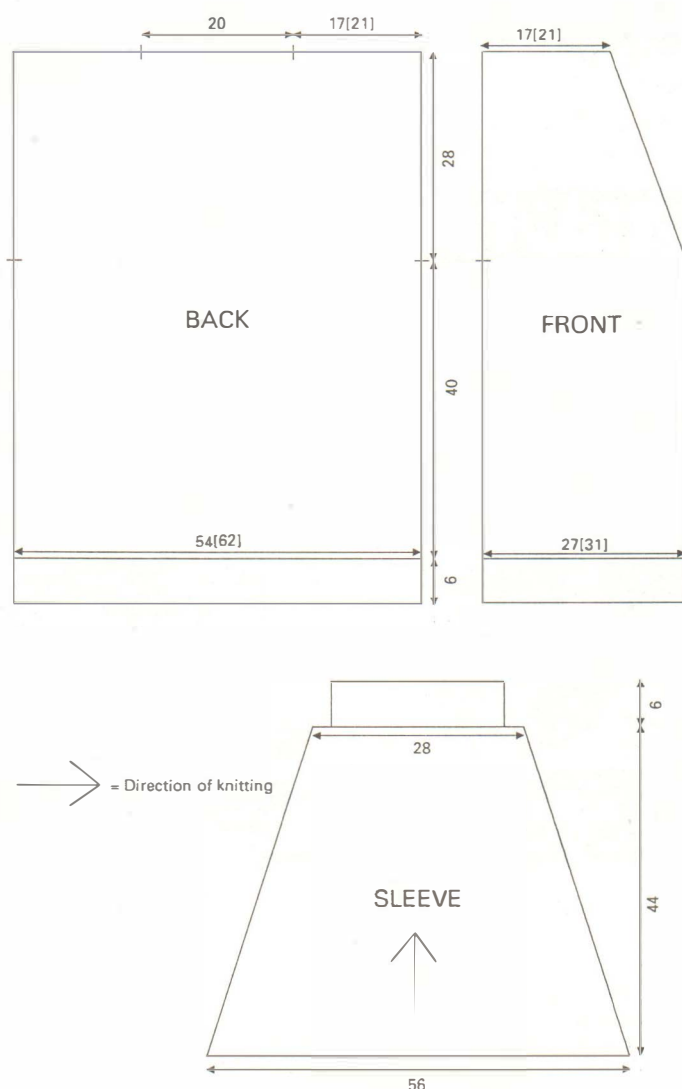
Set machine for st st. MC, K2 rows. RC shows 101.

Program for all-over patt 2. K1 row to select. Set carriage for Fair Isle knitting.

MC+D, K5 rows.

MC+A, K7 rows.

MC+D, K5 rows.



Set machine for st st. MC, K4 rows. RC shows 123. Program for all-over patt 1. K1 row to select. Set carriage for Fair Isle knitting. MC+E, K18 rows. A+E, K11 rows. A+C, K10 rows. A+D, K9 rows. RC shows 172.

#### CARDIGAN BACK

With RB in position, set machine for 2x2 rib. Push 84[96] Ns at left and right of centre 'O' on MB to WP. 168[192] Ns.

\* Push corresponding Ns on RB to WP. Arrange Ns for 2x2 rib. CAL.

Using A, cast on and K3 tubular rows.

Set RC at 000. Using MT-4\*/MT-4\*, K30 rows. Transfer sts to MB.

Work in patt sequence given \*.

K until RC shows 156.

Place a marker at each end for start of armholes.

K until RC shows 266.

Using WY, K a few rows over 53[65] sts at right and release from machine.

Rep over 53[65] sts at left.

Using WY, release rem 62 neck sts on WY.

Using WY, release rem 62 neck sts on WY.

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Using WY, release rem 62 neck sts on WY.

#### SLEEVES

##### (KNITTED DOWNWARDS)

Push 87 Ns at left and right of centre 'O' to WP. 174 Ns.

With wrong side facing, and matching shoulder seam to centre 'O', hang one armhole edge evenly on to Ns.

Using MT, work in patt sequence given, shaping sides by dec 1 st at each end of every foll 4th row, 43 times. 88 sts.

K until RC shows 172.

Using A, K2 rows.

Using WY, K a few rows and release from machine.

#### CUFFS

With RB in position, set machine for 2x2 rib. Push 72 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 2x2 rib.

Using A, cast on and K3 tubular rows.

Set RC at 000. Using MT-4\*/MT-4\*, K30 rows. Transfer sts to MB.

With right side facing, hang lower edge of sleeve evenly on to Ns. Using MT-\*, K2 rows.

Using WY, K a few rows and release from machine.

Backstitch last row of A in place to right side of sleeve. Remove WY.

#### HALF NECKBAND

With RB in position, set machine for 2x2 rib. Push 122 Ns on MB and corresponding Ns on RB to WP.

\*\* Arrange Ns for 2x2 rib. Using A, cast on and K3 tubular rows.

Set RC at 000. Using MT-4\*/MT-4\*, K15 rows. Transfer sts to MB \*\*.

With wrong side facing, hang half back neck over 31 Ns and one front neck to marker over rem 91 Ns. Using MT-\*, K1 row. Cast off.

Rep for opposite side.

#### BUTTON BAND

With RB in position, set machine for 2x2 rib. Push 140 Ns on MB and corresponding Ns on RB to WP. Work as given for half neckband from \*\* to \*\*.

With wrong side facing, hang left front edge evenly on to Ns. Using MT-\*, K1 row. Cast off.

#### BUTTONHOLE BAND

Work as given for button band, making 6 evenly spaced buttonholes when RC shows 7 and attaching to rem right front edge.

#### TO MAKE UP

Secure long floats. With wrong side facing, block pieces out to correct measurements and press. Join band seams. Join side and sleeve seams. Sew on buttons.

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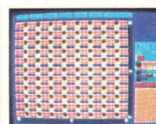
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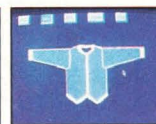
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Sample 1



# NEW LOO

## RIBBED EDG

This month Carol shows how  
to add extra interest to  
ribbed edgings

The one edging I'm most commonly asked about is a ribbed scallop. There are several different ways of working these as edgings alone or as an edge to a main rib. Samples 1 and 2 show one of the simplest variations, worked on a 1x1 rib.

### EASY SCALLOPS

To work Sample 1, cast on in 1x1 rib using contrast colour. After the zig-zag and circular

rows, set TD suitable for main rib and K2 rows. Change to MC. Set main bed carriage for HP and push Ns marked 'x' in Diagram 1 (page 49) to HP. Knit 4 - 6 rows (the thinner the yarn you are using the more rows you can comfortably 'hold' without other stitches sliding off). Set carriage so HP needles will knit and knit the remainder of the welt depth. As you can see from Sample 1, the contrast yarn forms a long

stitch on the right side of the fabric (when the stocking stitch side is used as right side). Although this is quite decorative, if you want a

contrast edge without this long stitch, then use exactly the same method, *but* for main bed needles and carriage, 'read' ribber bed needles and

bit knitter

the

techstyles  
range

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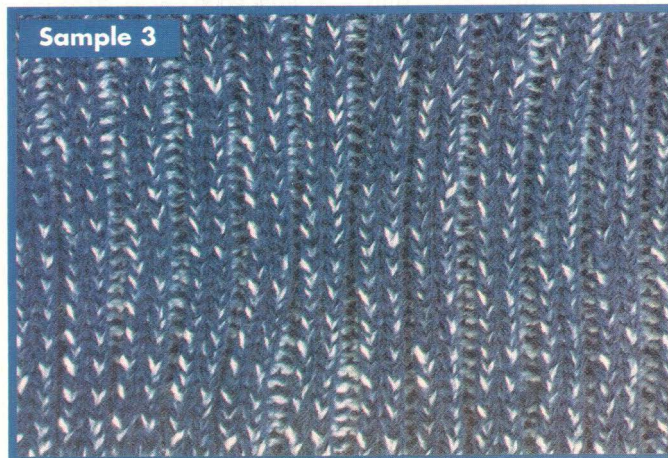
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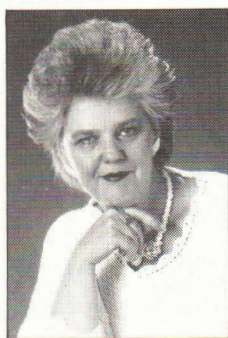
Sample 2



Sample 3

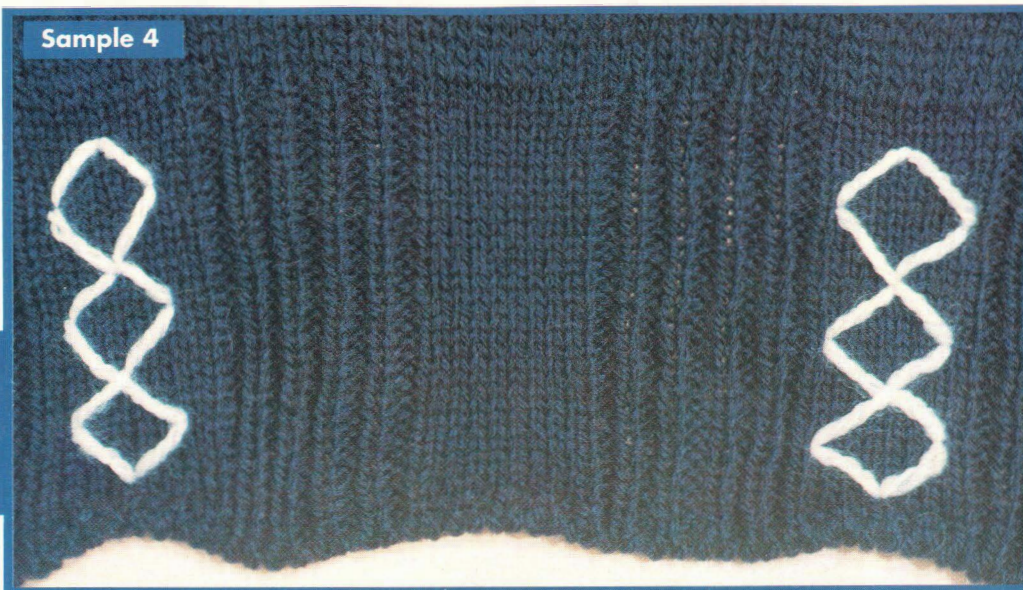


# KS for INGS



CAROL CHAMBERS

Sample 4



Sample 5



carriage. Sample 2 shows the difference and the contrast is also narrower because the main colour and HP sequence was started *immediately* after the circular rows had been worked (two plain rows of contrast being omitted).

## PLATING POTENTIAL

Many ribber models have a plating feeder so that the simple use of a contrast yarn during the ribbing can give a different and contrast look to the welts, cuffs or neckline as Sample 3 illustrates. For this sample a 3 ply navy was used as the main yarn and one strand of 2/30s acrylic in white as the plating yarn. The 2x2 rib stripes quite well, although the difference in thickness does allow for a fair amount of 'grin through'. The main fabric continues in the one thread, but as a tuck pattern was worked — which greatly increases the width of the knitting — the 'extra thick' welt still pulls in the work satisfactorily.

## STRANDS AND PLATING

A reduction in 'grin through' would result if the same thickness yarns were plated. In fact, plating is a very useful technique when using stranded yarns. If 2/14s were used, one strand in each colour for the plated ribs, then two strands of main colour for a stocking stitch

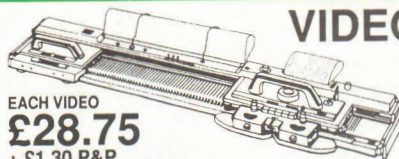
fabric, then welt and fabric weight would balance and the 'grin through' would also be reduced. Many interesting patterning variations can be worked using the plating to give contrast colour effects or to highlight other techniques. Try a block of needles together on one bed, followed by a 1x1 rib setting and work a cable over the block — Garment 1 sketch might give you the idea. Although this looks attractive in one colour, it has extra impact when contrast colours are plated. However, even without the cables, varying the rib settings can be very attractive and give new ideas for decoration as shown in Sample 4.

## COMBINATION RIBS

The work was cast on in a 1x1 rib setting and then transferred as shown in Diagram 2. The resultant welt has less elasticity than an all over 1x1 setting would have, but certainly sufficient for many styles. On this sample simple long straight stitches in contrast were added, but panels could also have been Swiss darned if desired. A side effect of mixing the stocking stitch and rib panels is the subtle scallop effect which results.

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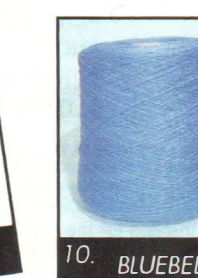


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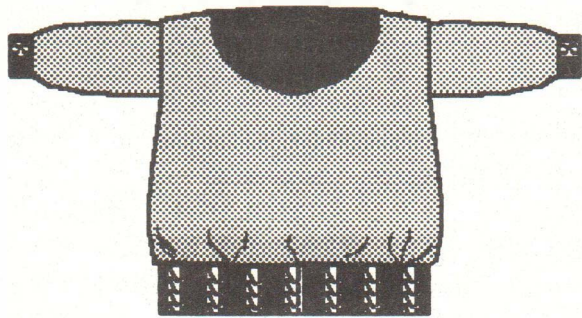
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relaxing. Unless you want to pull in a great deal of fullness (for a dramatic sleeve effect perhaps) consider using a tuck rather than a slip setting on the Jacquard. This would give a wider Jacquard fabric, a little more in keeping with the increased width of the following Fisherman's rib.

With the increasing popularity of very simple classic lines and plain colours, take a new look at your welts and edgings, to see how you can add subtle interest to the simplest garment.

Happy knitting,



$x = N$  to put in HP

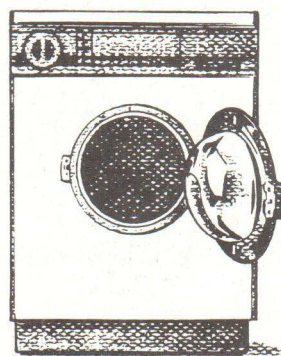
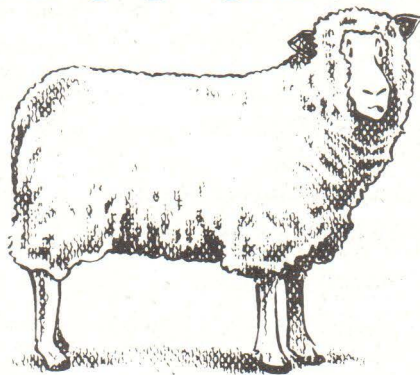
Pitch 'P'

$$| = N \text{ in WP}$$

- = N in NWP

Finally, if you are going to continue in a simple plain rib pattern, such as Fisherman's rib, full needle rib or longstitch, then what about adding edgings in double Jacquard? The slip technique used pulls in the fabric and makes the border firmer — as shown in Sample 5. For a tighter cuff, a smaller tension plus the fine knit bar can also be used on the Jacquard. If you are continuing

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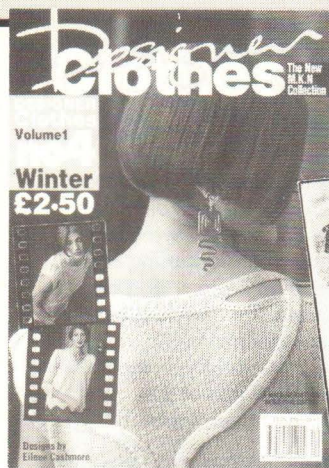


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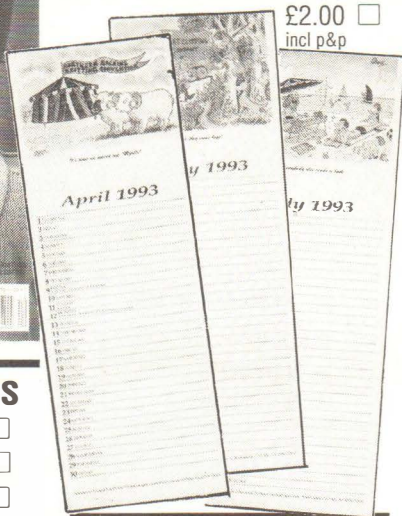
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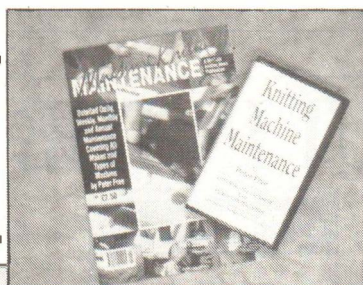
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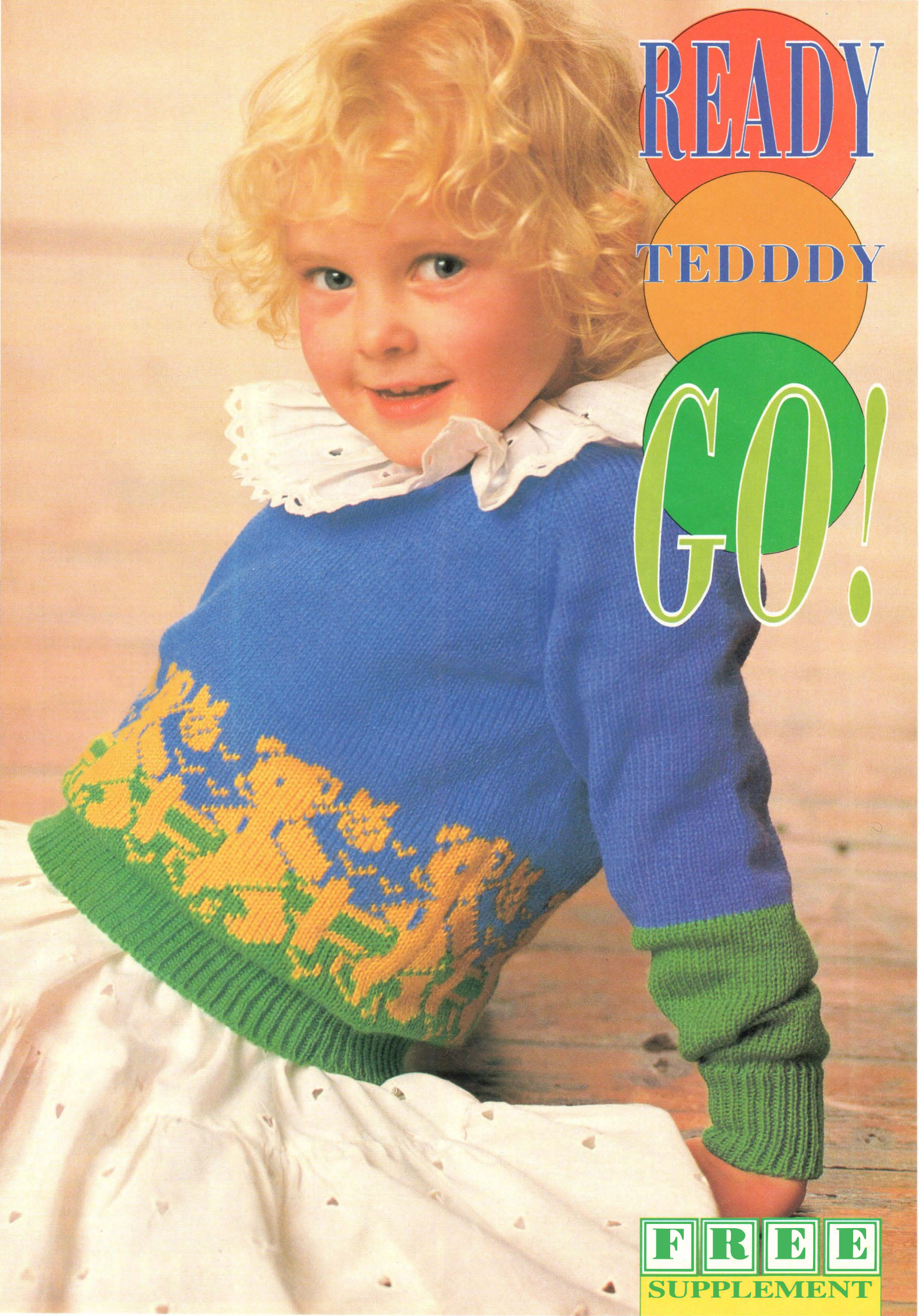
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SUPPLEMENT

# Five cute teddy stitch patterns to add fun and colour to children's knitwear

## CONTENTS

1

### Honeybee Bear

2

### ABC Teddy

3

### Smart Ted

4

### Teddy Love

5

### The Wanderer



#### YARN INFORMATION

We used Amberyarn Academy and Bramwell 4 ply Acrylic for the samples and garments knitted on the standard gauge machine. Spectrum Detroit DK was used to knit the chunky punchcard machine samples

1

# Honeybee Bear

**W**hether you choose traditional colours for this stitch pattern or something a little brighter we are sure this will be a favourite with both boys and girls alike. Use as a border (Sample 1A) or continue up length of garment reversing the pattern for alternate repeats (Sample 1B). Try also reversing the yarns for a really colourful sweater (Sample 1C). If you have a chunky machine with a 24 stitch or more patterning facility — do experiment with this design. It is ideal as a border as any long floats can be latched up (Sample 1D). However, we would not recommend it as an all-over pattern as floats would be a problem with kiddies' tiny fingers.

#### SAMPLE 1A

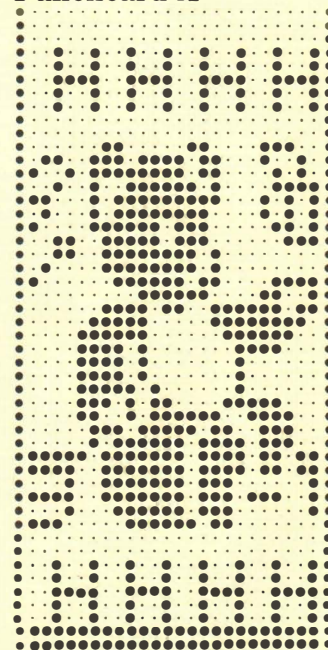
Commencing on first row of punchcard A. Machine set for Fair Isle knitting. Brown + White, K5 rows. Brown only, K2 rows. Brown + Yellow, K29 rows.

Brown only, K2 rows. Brown + White, K5 rows.

#### SAMPLE 1B

Commencing on first row of punchcard B. Machine set for Fair Isle knitting. White + Orange, K5 rows. White only, K2 rows. White + Brown, K29 rows. White only, K2 rows.

#### Punchcard A



#### SAMPLE 1A



# ybee ar

White + Orange, K5 rows.  
White only, K2 rows.  
White + Brown, K29 rows.  
White only, K2 rows.  
Repeat this sequence  
throughout.

## SAMPLE 1C

Using Brown, work required  
number of rows.

Insert punchcard A with right  
side facing and lock on first  
row. K1 row to select.

Release punchcard. Set  
carriage for Fair Isle knitting.

Brown + Green, K5 rows.

Brown only, K2 rows.

Brown + Orange, K29 rows.

Brown only, K2 rows.

Brown + Green, K5 rows.

Set machine for st st.

Using Brown, K required  
number of rows.

Using Orange, K required  
number of rows.

Insert punchcard A with  
wrong side facing and lock  
on first row. K1 row to

select. Release punchcard.

Set carriage for Fair Isle  
knitting.

Orange + Green, K5 rows.

Orange only, K2 rows.

Orange + Brown, K29 rows.

Orange only, K2 rows.

Orange + Green, K5 rows.

Set machine for st st.



Using Orange, K required  
number of rows.  
Rep this sequence  
throughout.

## SAMPLE 1D

Commencing on first row of  
punchcard A.

Brown + Green, K5 rows.

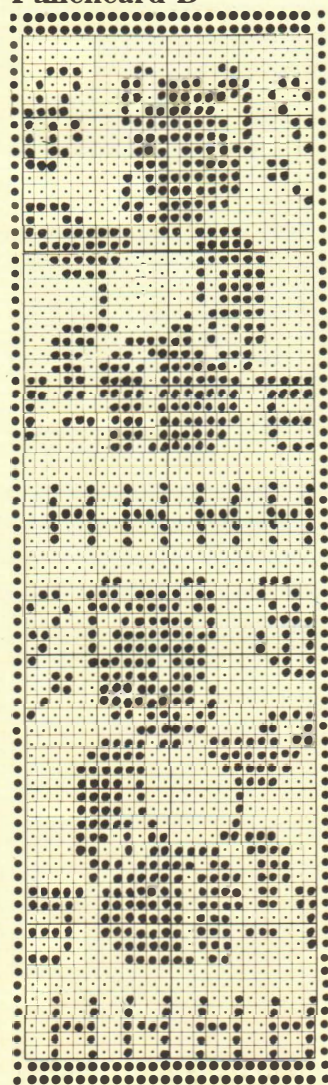
Brown only, K2 rows.

Brown + Orange, K29 rows.

Brown only, K2 rows.

Brown + Green, K5 rows.

## Punchcard B



# 2

# A B C

# Teddy

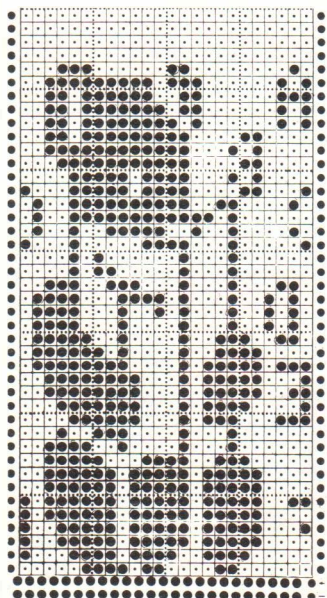
**T**his design will again work as a border or an all-over pattern. Samples 2A and 2B illustrate ways of working a border in either two or three colours. If you prefer to work an all-over Fair Isle then try reversing the colours between each pattern repeat (Sample 2C).

We used this idea to knit the child's Lilac and Purple crew neck sweater. We added just the right number of stocking stitch rows between each repeat to ensure only complete teddies were knitted.

If you wish to reverse this design the card must be repunched reversing the bear only and **not** the letters.

## SAMPLE 2A

Using White, K to required position of border.  
Using Royal, K2 rows.  
Using White, K2 rows.



Using Royal, K2 rows.  
Using White, K1 row.  
Insert punchcard and lock on first row. K1 row to select.  
Release punchcard. Set carriage for Fair Isle knitting.  
White + Royal, K38 rows.  
Set machine for st st.  
Using White, K2 rows.  
Using Royal, K2 rows.  
Using White, K2 rows.  
Using Royal, K2 rows.  
Using White, work to end.

## SAMPLE 2B

Using Purple, K to required position of border.  
Using White, K2 rows.  
Using Purple, K4 rows.  
Using White, K3 rows.  
Insert punchcard and lock on first row. K1 row to select.  
Release punchcard. Set carriage for Fair Isle knitting.  
White + Pink, K38 rows.  
Set machine for st st.  
Using White, K4 rows.

Using Purple, K4 rows.  
Using White, K2 rows.  
Using Purple, work to end.

## SAMPLE 2C

Using Blue, K1 row.  
Insert punchcard and lock on first row. K1 row to select.  
Release punchcard. Set carriage for Fair Isle knitting.  
Blue + Pink, K38 rows.  
Set machine for st st.  
Using Blue, K2 rows.





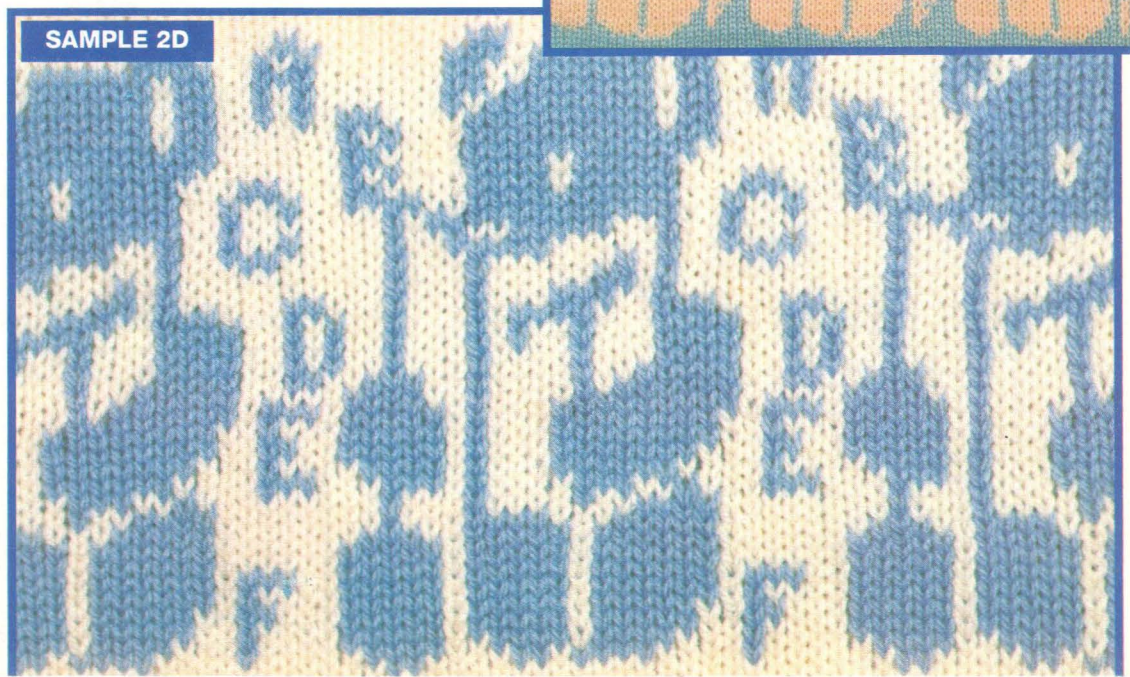
Using Pink, K1 row.  
 Lock punchcard on first row.  
 K1 row to select. Release  
 punchcard. Set carriage for  
 Fair Isle knitting.  
 Pink + Blue, K38 rows.  
 Set machine for st st.  
 Using Pink, K2 rows.  
 Rep this sequence  
 throughout.

#### **SAMPLE 2D**

This sample was knitted on a  
 chunky machine using Pale  
 Pink in feeder 1/A and Lilac  
 in feeder 2/B.

#### **SWEATER PATTERN**

We used a pattern from the  
**Marion Nelson Dropped  
 Shoulder Sweater Set.**  
 See page 64 for details.



# 3 Smart Ted

**T**his idea is just for the boys. Smart Ted works equally well as a border or as an all-over Fair Isle pattern and with a slight

adjustment to the hat, can be used to create a single motif design.

Add a bright fabric dicky bow to create an 'extra' Smart Ted.

**NOTE:** This design produces two rows of long floats which must be dealt with on completion.

## SAMPLE 3A

Use punchcard A.  
Navy in feeder 1/A and  
White in feeder 2/B.

## SAMPLE 3B

Use punchcard A.  
White in feeder 1/A and  
Navy in feeder 2/B.

## SAMPLE 3C

Using Red, K3 rows.  
Insert punchcard A with right  
side facing and lock on first  
row. K1 row to select.  
Release punchcard. Set  
carriage for Fair Isle knitting.  
Red + Navy, K37 rows.  
Set machine for st st.  
Using Red, K4 rows.  
Using Navy, K3 rows.  
Insert punchcard A with  
wrong side facing and lock

on first row. K1 row to  
select. Release punchcard.  
Set carriage for Fair Isle  
knitting.

Navy + Red, K37 rows.  
Set machine for st st.  
Using Navy, K4 rows.  
Rep this sequence  
throughout.

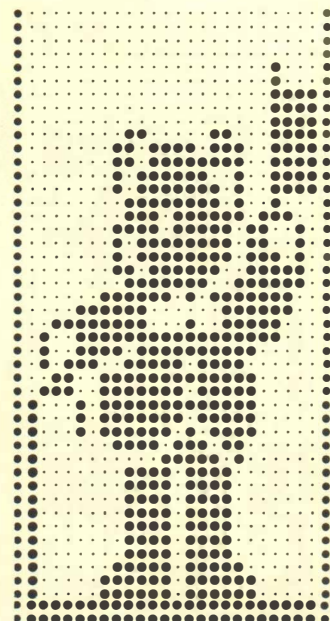
## SAMPLE 3D

Using Navy, K3 rows.  
Insert punchcard A with right  
side facing and lock on first  
row. K1 row to select.  
Release punchcard. Set  
carriage for Fair Isle knitting.  
Navy + Red, K37 rows.  
Set machine for st st.  
Using Navy, K3 rows.  
Insert punchcard A with  
wrong side facing and lock  
on first row. K1 row to  
select. Release punchcard.  
Set carriage for Fair Isle  
knitting.  
Navy + White, K37 rows.  
Set machine for st st.  
Rep this sequence  
throughout.

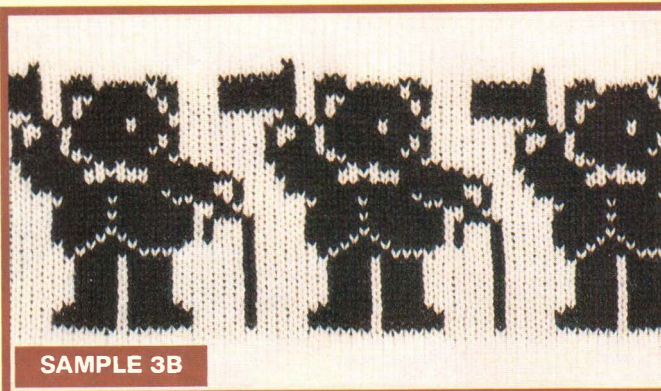
## SAMPLE 3E

Using Navy, K required  
number of rows to border.  
Using White, K2 rows.  
Using Navy, K2 rows.  
Using White, K3 rows.  
Insert punchcard A and lock

## Punchcard B Single motif



SAMPLE 3A



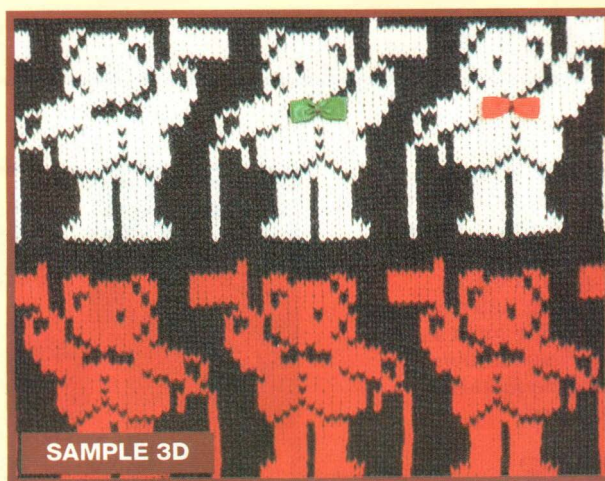
SAMPLE 3B



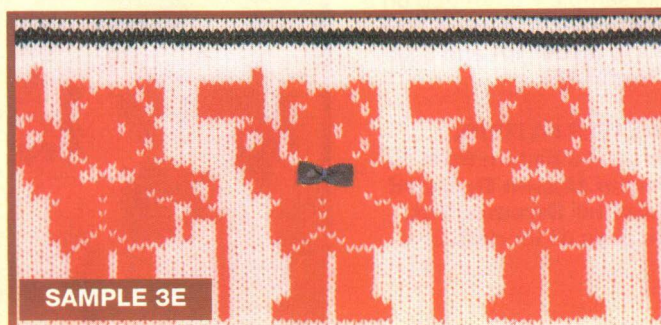
SAMPLE 3C

on first row. K1 row to  
select. Release punchcard.  
Set carriage for Fair Isle  
knitting.  
White + Red, K37 rows.

Set machine for st st.  
Using White, K4 rows.  
Using Navy, K2 rows.  
Using White, K2 rows.  
Using Navy, cont to end.

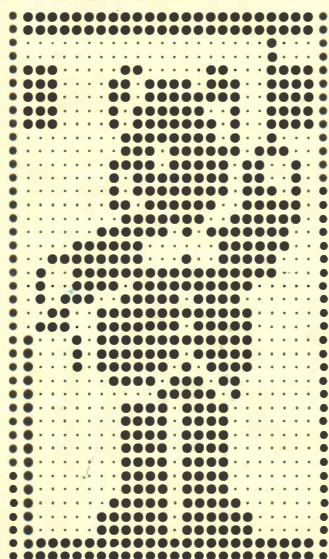


SAMPLE 3D



SAMPLE 3E

## Punchcard A



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56 ◀

# Smart Ted Cardigan

**CARDIGAN WITH SINGLE MOTIFS**  
**The Marion Nelson**  
**Pattern Cards** for 4 ply  
 yarn (see page 64 for details)

and punchcard B (see page 56) were used to create this terrific child's cardigan. The Red motif was added just above the welt on the left

front and then the punchcard reversed for the White motif on the right front. Red was also used to cast on and knit the first two

rows of welts and cuffs and White for the last two rows. Contrast buttons and dicky bows turn it into a really 'smart' cardigan.

4

# Teddy Love



SAMPLE 4A

Use as a border or as an all-over pattern, reversing colours and punchcard for alternate repeats.

Helped by a little Swiss darning the pattern can be adapted to a single motif design. Remember to bind the outside edge of motif to prevent holes forming.

## SAMPLE 4A

Using Red, work in st st for approx 8 rows.

Insert punchcard A with right side facing and lock on first row. K1 row to select.

Release punchcard. Set carriage for Fair Isle knitting.

Red + White, K45 rows.

Set machine for st st. Using Red, K approx 8 rows.

Using White, K approx 8 rows.

Insert punchcard with wrong side facing and lock on first row. K1 row to select.

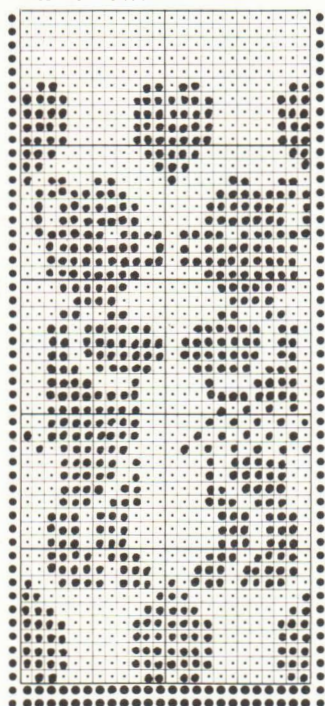
Release punchcard. Set carriage for Fair Isle knitting.

White + Red, K45 rows.

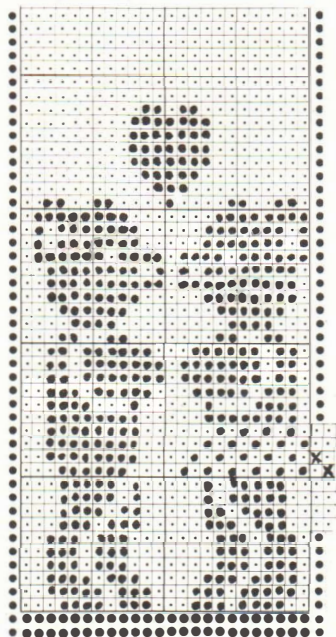


SAMPLE 4B

## Punchcard A



## Punchcard B Single motif



x = Swiss darn this  
stitch in Red

Set machine for st st. Using  
White, K approx 8 rows.  
Rep this sequence  
throughout.

### SAMPLE 4B

White in feeder 1/A and Red  
in feeder 2/B throughout.  
Using Red, Swiss darn the  
two stitches indicated to  
complete skirt.



SAMPLE 5A

**S**uitable for both  
standard gauge and  
chunky machines,  
this border pattern  
is ideal to use with  
your favourite basic  
sweater pattern or with the  
**Marion Nelson Pattern  
Cards** (see page 64 for  
details).

Changing the background  
colour can lead the teddy  
across a field (Samples 5B  
and 5C) or along a pathway  
(Samples 5D, 5E and 5F).

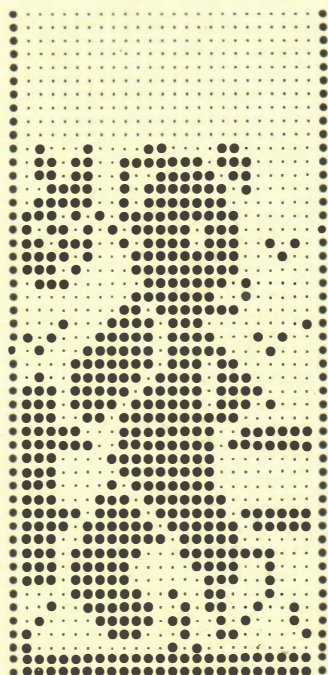
### SAMPLE 5A

Using Green, knit to  
required position of border.  
Insert punchcard and lock  
on first row. K1 row to  
select. Release punchcard.  
Set carriage for Fair Isle  
knitting.

Green + White, K38 rows.  
Set machine for st st.  
Cont using Green.

### SAMPLE 5B

Using Green, knit to



# The Wanderer



required position of border.  
Insert punchcard and lock  
on first row. K1 row to  
select. Release punchcard.  
Set carriage for Fair Isle  
knitting.  
Green + Yellow, K17 rows.

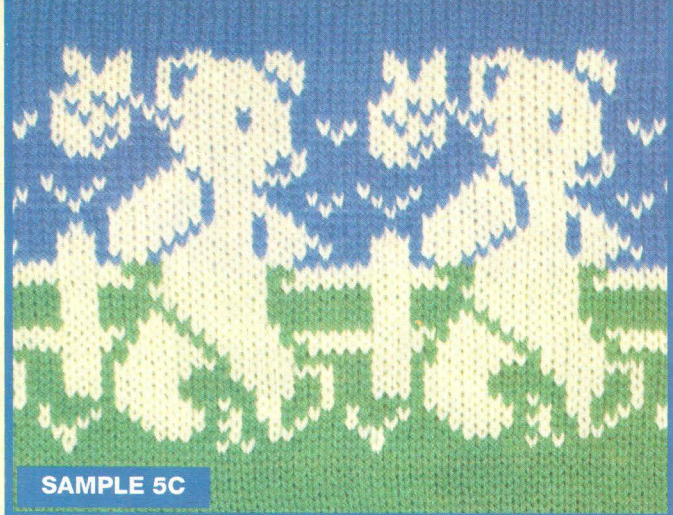
Green + Blue, K21 rows.  
Set machine for st st.  
Using Blue work to end.

### SAMPLE 5C

Work as Sample 5B, but  
using Cream instead of

SAMPLE 5B





**SAMPLE 5C**

Yellow and reversing punchcard.

machine.  
Using Green, knit to required

**SAMPLE 5D**

Using Green, knit to required position of border.  
Insert punchcard and lock on first row.

Using Brown, K1 row to select. Release punchcard.  
Set carriage for Fair Isle knitting.

Brown + Yellow, K8 rows.

Green + Yellow, K9 rows.

Royal + Yellow, K21 rows.

Set machine for st st. Cont using Royal.

**SAMPLE 5E**

Knitted on a chunky



**SAMPLE 5D**



**SAMPLE 5E**

position of border.  
Insert punchcard and lock on first row. K1 row to select.  
Set carriage for Fair Isle knitting.

Beige + Gold, K8 rows.

Green + Gold, K9 rows.

Blue + Gold, K21 rows.

Set machine for st st. Cont using Blue.

**SAMPLE 5F**

Knitted on a chunky machine.

Using Green, knit to required position of border.

Using Grey, K1 row.

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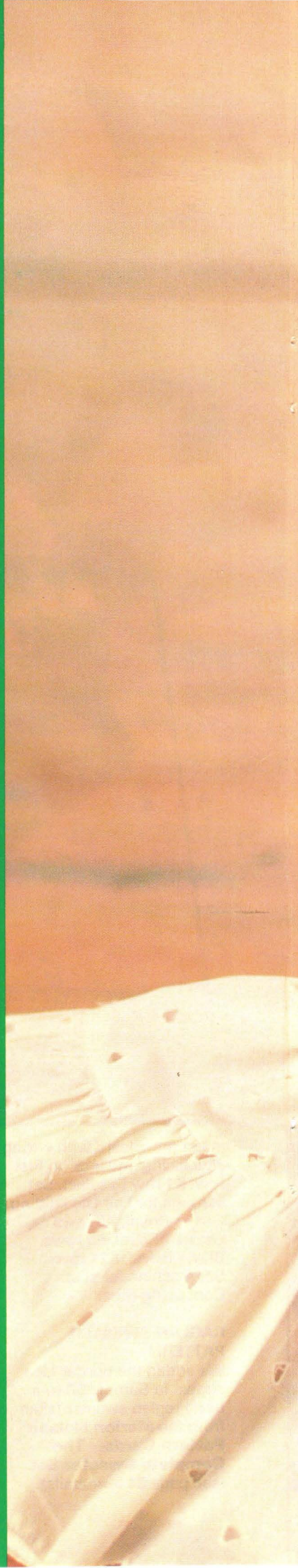
Insert punchcard with wrong side facing and lock on first row. K1 row to select. Set carriage for Fair Isle knitting. Grey + Royal, K8 rows. Green + Royal, K9 rows. Blue + Royal, K21 rows. Set machine for st st. Cont using Blue.

#### RAGLAN SWEATER PATTERN

We added the border idea shown in Sample 5B to a basic raglan sweater taken from the **Marion Nelson Pattern Cards—The Complete Sweater Set** (see page 64 for details).



SAMPLE 5F





# 8

# Cream of the

## Lady's Cardigan



**MACHINES:** These instructions are written for standard gauge electronic machines with ribber. We used a Brother 950i with ribber

**MACHINES WITHOUT RIBBER:** See page 113

**YARN:** Forsell 4 ply Superwash Wool and Denys Brunton Magicolor

**FIBRE CONTENT:** 4 ply Superwash Wool is 100% Wool.

Magicolor is 100% Acrylic

**COLOUR:** We used 4 ply Superash Wool in Ivory (MC) and Magicolor in Cupar (C)

**STOCKISTS:** If you have any difficulty in obtaining these yarns, please write to T. Forsell & Son Ltd, Blaby Road, South Wigston, Leicester LE8 2SG or Denys Brunton Designer Yarns, Moorland Mills, Law Street, Bradford Road, Cleckheaton, W. Yorks BD19 3QR

### SIZES

To suit bust 86[91:96:101:106:111]cm.

Finished measurement 91[95:100:105:111:115]cm.

Length 59cm.

Sleeve seam 46cm.

Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

### MATERIALS

Forsell 4 ply Superwash Wool. 1[1:1:1:2:2] x 500g cone in MC.

Denys Brunton Magicolor. Approx 60g cone in C. 7 buttons.

### GARMENT WEIGHTS

455g for size 91cm.

### MAIN TENSION

30 sts and 44 rows to 10cm measured over st st (tension dial approx 6••).

Tension must be matched exactly before starting garment.

### ABBREVIATIONS

See page 113.

### NOTE

Knit side is used as right side. Measurements given are those of finished garment and should not be used to measure work on the machine.

### MYLAR SHEET

Fill in mylar sheet before starting to knit.

### BACK

With RB in position, set machine for 1x1 rib. Push 135[142:150:157:165:172] Ns on MB and corresponding Ns on RB to WP.

\* Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K3 tubular rows. Set RC at 000. Using MT-4/MT-4, K30 rows. Transfer sts to MB \*.

Inc 1[0:0:1:1:0] st. 136[142:150:158:166:172] sts.

Set RC at 000. Using MT, K 120[120:120:120:110:110] rows.

Place a marker at each end for start of armholes.

K until RC shows 230.

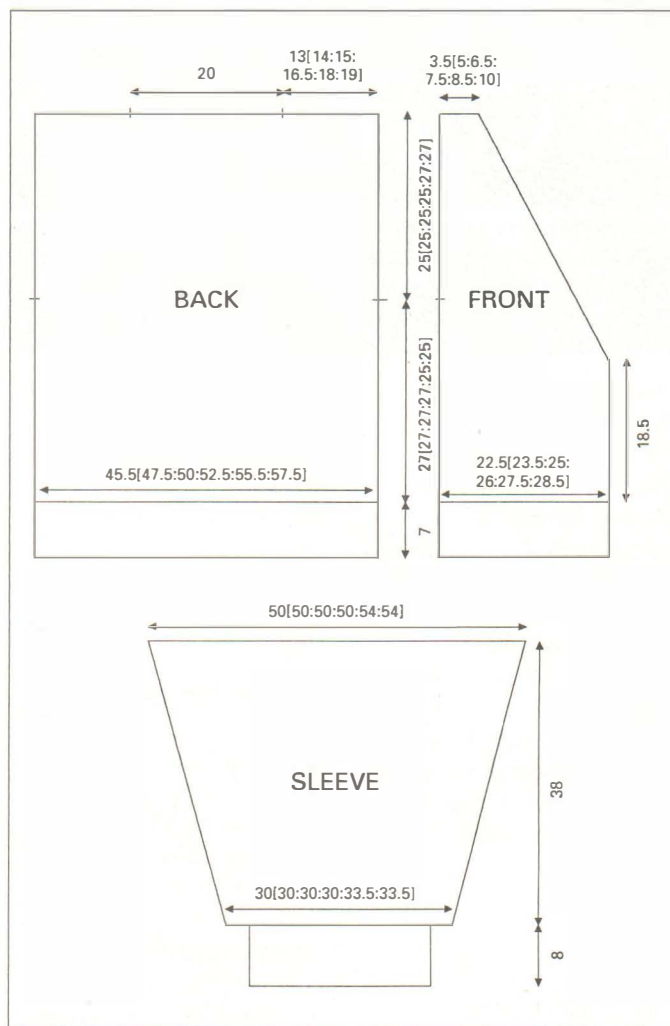
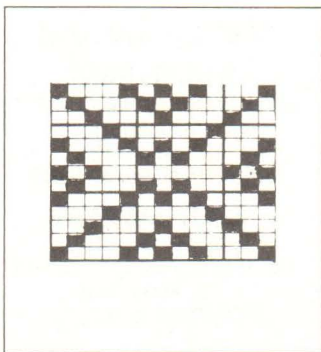
Using WY, K a few rows over 38[41:45:49:53:56] sts at right and release from machine.

Rep over 38[41:45:49:53:56] sts at left.

Using WY, K a few rows over rem 60 sts and release from machine.

### LEFT FRONT

With RB in position, set machine for 1x1 rib. Push 67[71:75:78:82:86] Ns on MB and corresponding Ns on RB to WP. Set RC at 000. Using MT, K82 rows.



### SHAPE NECK

Dec 1 st, fully fashioned method, at right edge on next and every foll alt row, 20 times and then on every foll 3rd row, 36 times. At the same time, when RC shows 120[120:120:120:110:110], place a marker at left edge for start of armhole.

K until RC shows 230. 11[15:19:22:26:30] sts. Using WY, K a few rows and release from machine.

### RIGHT FRONT

Work as given for left front, reversing shapings.

### SLEEVES

Push 90[90:90:90:100:100] Ns to WP. Using WY, cast on and K a few rows ending CAR.

Set RC at 000. Using MC and MT, K4 rows.

Shape sides by inc 1 st, fully fashioned method, at each end of next and every foll 5th row, 25[25:25:25:32:32] times.

Inc 1[1:1:1:0:0] sts at each end

of every foll 6th[6th:6th:6th:0:0] row, 5[5:5:5:0:0] times.

150[150:150:164:164] sts.

K until RC shows 166.

Using WY, K a few rows and release from machine.

### CUFFS

Push 60 Ns to WP. Using WY, cast on and K a few rows ending CAR.

Set RC at 000. Using MC and MT+•, K1 row.

Insert mylar sheet and program machine for patt. K1 row. Set carriage for Fair Isle knitting. Using MC+C, K26 rows.

Set machine for st st. Using MC, K2 rows.

Using MT+2•, K1 row.

Using MT-••, K35 rows.

Pick up loops from first row worked in MC and hang on to corresponding Ns to make hem. Using MT+•, K1 row.

With wrong side facing, hang lower edge of sleeve evenly on to Ns. Using MT+2•, K1 row. Cast off loosely.

# Knits

## FAIR ISLE INSET

Push Ns 100-0-13 to WP. 113 Ns. With wrong side facing, hang left front neck edge evenly on to Ns. CAR.

Set RC at 000. Using MC and MT+•, K1 row.

Insert mylar sheet and program for patt with FNP (first needle position) — G13. K1 row. Set carriage for Fair Isle knitting. Using MC+C, work in patt.

Dec 1 st at right (front) edge, on every row, 26 times. RC shows 28. 87 sts.

Set machine for st st. Using MC, K2 rows.

Using WY, K a few rows and release from machine.

Rep for right front reversing needle settings, first needle position of patt and shapings.

## JOIN SHOULDER SEAMS

Push 38[41:45:49:53:56] Ns to WP. With right side facing, hang right front shoulder sts on to 11[15:19:22:26:30] Ns and edge of Fair Isle inset over 27[26:26:27:27:26] Ns. Push work behind latches.

With wrong side facing, hang corresponding back shoulder sts on to Ns in front of latches. Remove WY.

Manually pull one set of sts through the other. Cast off loosely.

Rep for rem shoulder.

## ATTACH SLEEVES

Push 150[150:150:150:164:164] Ns to WP. With right side facing, hang one armhole edge from marker to marker evenly on to Ns. Push work behind latches.

With wrong side facing, hang last row of sleeve on to Ns in front of latches. Remove WY.

Manually pull one set of sts through the other. Cast off loosely.

## BUTTON BAND

Push 185 Ns to WP. With wrong side facing, hang left front edge to shoulder seam, evenly on to Ns.

\*\*\* Set RC at 000. Using MT and MC, K1 row. Using MT-1, K12 rows.

Using MT+1•, K1 row.

Using MT-1, K13 rows.

Pick up loops from first row of band and hang on to corresponding Ns. Using T10, K1 row.

Cast off loosely \*\*\*.



## BUTTONHOLE BAND

Work as given for button band over right front edge and *at the same time*, making buttonholes when RC shows 6 and 21 as follows:

Counting 4 sts in from lower edge, make buttonhole over the next 4 sts.

\*\* Miss 13 sts and make

buttonhole over the next 4 sts \*\*. Rep from \*\* to \*\* until 7 buttonholes in all have been made.

## BACK NECK BAND

Push 60 Ns to WP. With wrong side facing, hang back neck sts on to Ns. Remove WY.

Complete as given for button

band from \*\*\* to \*\*\*.

## TO MAKE UP

Join side and sleeve seams. Join band seams at shoulders. Sew on buttons. Finish lower edge of bands. Wash garment. Block out to correct size and shape and leave to dry.

# 9 Cream of the

## Tuck Stitch Sweater



**MACHINES:** These instructions are written for standard gauge punchcard machines with ribber

**MACHINES WITHOUT**

**RIBBER:** See page 113

**YARN:** Celandine Laura 4 ply

**FIBRE CONTENT:** 50% Suri Alpaca, 50% Lambswool

**COLOUR:** We used Cream (MY)

**STOCKISTS:** To obtain this yarn, please write to Celandine Ltd, 44 Kirkgate, Otley, W. Yorks LS21 3HU

### SIZES

To suit bust 81-86[91-96:101-106]cm.

Finished measurement 94[105:114]cm.

Length 59[61:63]cm.

Sleeve seam 46[47:48]cm.

Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

### MATERIALS

Celandine Laura 4 ply.

1 x 400g cone in MY.

0[1:1] x 50g ball in MY.

### GARMENT WEIGHTS

365g for size 81-86cm.

### MAIN TENSION

Wash tension swatch before measuring.

29 sts and 55 rows to 10cm measured over tuck st patt (tension dial approx 7•).

Tension must be matched exactly before starting garment.

### ABBREVIATIONS

See page 113.

### NOTE

Purl side is used as right side.

Measurements given are those of finished garment and should not be used to measure work on the machine.

### PUNCHCARD PATTERN

Punch card before starting to knit.

### BACK

With RB in position, set machine for 2x1 rib. Push 58[65:73] Ns at left and 58[66:73] Ns at right of centre '0' on MB to WP. 116[131:146] Ns.

\* Push corresponding Ns on RB to WP. Arrange Ns for 2x1 rib. CAR.

Using MY, cast on and K3 tubular rows.

Set RC at 000. Using MT-3••/MT-3••, K36 rows. Transfer sts to MB •.

Inc 0[1:0] st at left edge. 116[132:146] sts.

Set RC at 000. Insert punchcard and lock on first row. Set machine for patt. Using MT, K1 row. Release punchcard. Set carriage for tuck st knitting and work in patt.

K9 rows. Inc 1 st at each end of next and every foll 12th row, 10 times in all. 136[152:166] sts.

K until RC shows 142[148:154].

### SHAPE ARMHOLES

Cast off 5[7:7] sts at beg of next 2 rows.

Cast off 2 sts at beg of next 6 rows. Dec 1 st at beg of next 14[20:20] rows. 100[106:120] sts.

K until RC shows 280[290:302]. CAR.

### SHAPE NECK

Make a note of row on punchcard. Using nylon cord, K 74[77:84] sts at left by hand taking Ns down into NWP. Cont on rem 26[29:36] sts at right for first side.

K2 rows.

K3 sts at neck edge on to nylon cord taking Ns down into NWP, K2 rows, twice.

Using WY, K a few rows over rem 20[23:30] shoulder sts and release from machine.

Unravel nylon cord over 26[29:36] sts at left. Reset punchcard on row previously noted. Reset RC at 280[290:302]. Complete to correspond with first side, reversing shapings.

Unravel nylon cord over 60 neck sts. Using MY and MT, K1 row. Cast off loosely.

### FRONT

Work as given for back until RC shows 236[246:258]. CAR.

### SHAPE NECK

Make a note of row on punchcard. Using nylon cord, K 65[68:75] sts at left by hand taking Ns down into NWP. Cont on rem 35[38:45] sts at right for first side.

K2 rows. K3 sts at neck edge on to nylon cord taking Ns down into NWP, K2 rows, twice.

K2 sts at neck edge on to nylon cord taking Ns down into NWP, K2 rows, twice.

K1 st at neck edge on to nylon cord taking Ns down into NWP, K2 rows, 5 times. 20[23:30] sts. K until RC shows 286[296:308]. Using WY, K a few rows and release from machine.

Unravel nylon cord over 35[38:45] sts at left. Reset punchcard on row previously noted.

Reset RC at 236[246:258]. Complete to correspond with

first side, reversing shapings.

Unravel nylon cord over rem 60 neck sts. Hang straight section at each side on to 20 Ns. 100 sts. Using MY and MT, K1 row. Cast off loosely.

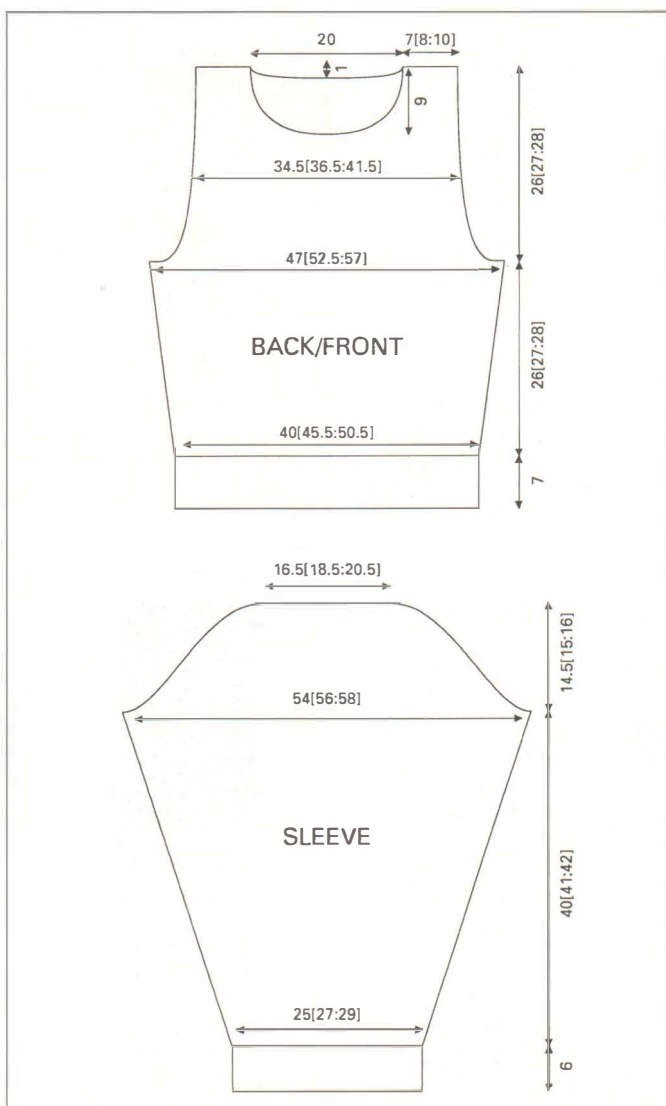
### SLEEVES

With RB in position, set machine for 2x1 rib. Push 36[39:42] Ns at left and 35[38:42] Ns at right of centre '0' on MB to WP. 71[77:84] sts. Work as given for back from \* to \*. Inc 1[1:0] st at right edge. 72[78:84] sts.

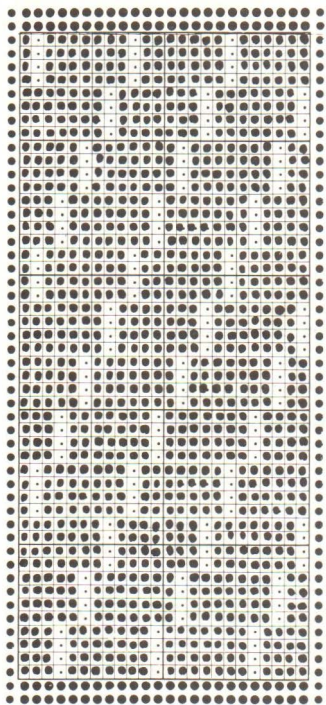
Set RC at 000. Insert punchcard and lock on first row. Set machine for patt. Using MT, K1 row.

Release punchcard. Set carriage for tuck st knitting and work in patt.

Shape sides by inc 1 st at each end of every foll 5th row, 42 times. 156[162:168] sts.



# Knits



K until RC shows 220[226: 232].

## SHAPE TOP

Cast off 5 sts at beg of next 2 rows.

Cast off 3 sts at beg of next 6 rows.

Cast off 2 sts at beg of next 12 rows.

Dec 1 st at each end of every foll alt row, 8 times.

Dec 1 st at each end of every foll 4th row, 4 times. K 12[16:22] rows. RC shows 284[294:306]. 80[86:92] sts.

Dec 1 st at each end of every foll alt row, 4 times.

Cast off 2 sts at beg of next 4 rows.

Cast off 4 sts at beg of next 4 rows. RC shows 300[310: 322].

Mark centre st. Cast off rem 48[54:60] sts.

## COWL

Join one shoulder seam.

With RB in position, set machine for FNR. Push 160 Ns on MB and corresponding Ns on RB to WP. Using MY, cast on.

Set RC at 000. Work in tubular knitting. Using MT-4/MT-4, K2 rows.

Using MT-3/MT-3, K2 rows.

Using MT-2/MT-1, K2 rows.

Using MT/MT+1, K12 rows. Transfer sts to MB.

Insert punchcard and lock on first row. Set machine for patt.

Using MT+2, K1 row. Release

punchcard. RC shows 19. Set carriage for tuck st knitting and work in patt.

K10 rows.

Using MT+1, K50 rows.

Using MT, K10 rows. RC shows 89.

Set machine for st st. K2 rows.

With right side facing, hang

neck edge evenly on to Ns.

K4 rows.

Using WY, K a few rows and release from machine.

## TO MAKE UP

Backstitch last row of cowl in place to right side of neck edge. Remove WY.

Join rem shoulder seam. Join cowl seam.

Sew in sleeves matching marker to shoulder seam and pleating fullness evenly at either side.

Join side and sleeve seams.

Wash garment. Block out to correct shape and size and leave to dry.





# Cre

# 10

## Man's Sleeveless Pullover



**MACHINES:** These instructions are written for standard gauge electronic machines with ribber

**MACHINES WITHOUT**

**RIBBER:** See page 113

**YARN:** Bonnie's 4 ply Acrylic

**FIBRE CONTENT:** 100%

Acrylic

**COLOUR:** We used Beige (MY)

**STOCKISTS:** If you have any difficulty in obtaining this yarn, please write to Bonnie's Wools Ltd, 1273 Bristol Road South, Northfield, Birmingham B31 2SP

### SIZES

To suit chest 91[96-101:106-111:116-121]cm.

Finished measurement 100[108:118:128]cm.

Length 60[62:64:64]cm.

Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

### MATERIALS

Bonnie's 4 ply Acrylic.  
1 x 500g cone in MY.  
5 buttons.

### GARMENT WEIGHS

228g for size 106-111cm.

### MAIN TENSION

31 sts and 34 rows to 10cm measured over slip st patt (tension dial approx 6).  
Tension must be matched exactly before starting garment.

### ABBREVIATIONS

See page 113.

# am of the Knits

## NOTE

Purl side is used as right side. Measurements given are those of finished garment and should not be used to measure work on the machine.

## MYLAR SHEET PATTERN

Fill in mylar sheet before starting to knit.

## BACK

\* With RB in position, set machine for 1x1 rib. Push 77[83:91:99] Ns at left and 78[84:92:100] Ns at right of centre '0' on MB to WP. 155[167:183:199] Ns. Push corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MY, cast on and K3 tubular rows.

Set RC at 000. Using MT-3/MT-3, K35 rows. Transfer sts to MB. Inc 1st at left edge. 156[168:184:200] sts \*.

Insert mylar sheet and program machine for all-over patt. Using MT, K1 row to select.

Set RC at 000. Set carriage for slip st knitting. K152 rows.

## SHAPE ARMHOLES

Cast off 8[9:10:11] sts at beg of next 2 rows.

Cast off 2 sts at beg of next 8[8:10] rows.

Dec 1 st at each end of next and every foll alt row, 5[5:7:9] times in all. 114[124:134:140] sts.

K until RC shows 277[287:297:297]. Set machine for st st. Using MT+3, K1 row. Mark the centre 48[52:56:56] sts. Cast off.

## FRONT

Work as given for back from \* to \*.

Set carriage to hold. Push 116[122:130:138] Ns at right to HP. Using WY, K a few rows over rem 40[46:54:62] sts at left and release from machine.

CAL. Cancel hold. Insert mylar sheet and program machine for all-over patt. Using MY and MT, K1 row to select. CAR.

Set RC at 000. Set carriage for slip st knitting. Dec 1 st at left on every foll 4th row, 38 times. 78[84:92:100] sts. RC shows 152. CAR.

## SHAPE ARMHOLE AND NECK

\*\* Place a marker at left edge. Dec 1 st at left edge on every foll 5th row, 24[26:28:28] times

and at the same time, cast off 8[9:10:11] sts at beg (right edge) of next row. K1 row. Cast off 2 sts at beg of next and every foll alt row, 4[4:4:5] times in all. K1 row.

Dec 1 st at beg of next and every foll alt row, 5[5:7:9] times in all. K until RC shows

277[287:297:297]. 33[36:39:42] sts.

Set machine for st st. Using MT+3, K1 row. Cast off \*\*.

With right side facing, rehang 40[46:54:62] sts held on WY on to previously occupied Ns. CAR. Remove WY.

Set machine to select first row of

patt. Using MY and MT, K1 row. Set RC at 000. Set carriage for slip st knitting. Inc 1 st at right edge on every foll 4th row, 38 times. 78[84:92:100] sts. RC shows 152. CAL.

## SHAPE ARMHOLE

Work as given from \*\* to \*\*, reversing shapings.

## LEFT FRONT BAND

\*\*\* With RB in position, set machine for 1x1 rib. Push 165[171:183:183] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR.

Using MY, cast on and K3 tubular rows.

Set RC at 000. Using MT-2/MT-2, K12 rows.

Transfer sts to MB \*\*\*.

With wrong side facing, hang left half of front up to marker over 90[90:96:96] Ns and from marker to shoulder over 75[81:87:87] Ns.

Using MT, K1 row. Using MT+4, K1 row. Cast off.

## NECKBAND

Join right shoulder seam. Work as given for left front band from \*\*\* to \*\*\*, but using 123[133:143:143] Ns.

With wrong side facing, hang back neck over 48[52:56:56] Ns and rem section of front neck edge to marker over 75[81:87:87] Ns.

Using MT, K1 row. Using MT+4, K1 row. Cast off.

## ARMHOLE BAND (KNIT TWO)

Join rem shoulder and neckband seams.

Work as given for left front band from \*\*\* to \*\*\*, but using 171[183:195:195] Ns.

With wrong side facing, hang one armhole edge evenly on to Ns. Using MT, K1 row. Using MT+4, K1 row and cast off.

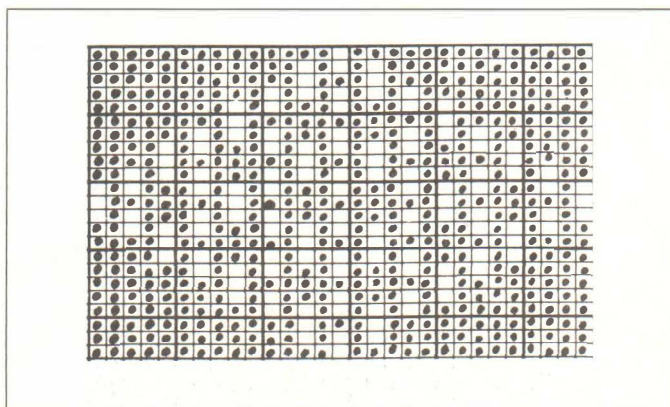
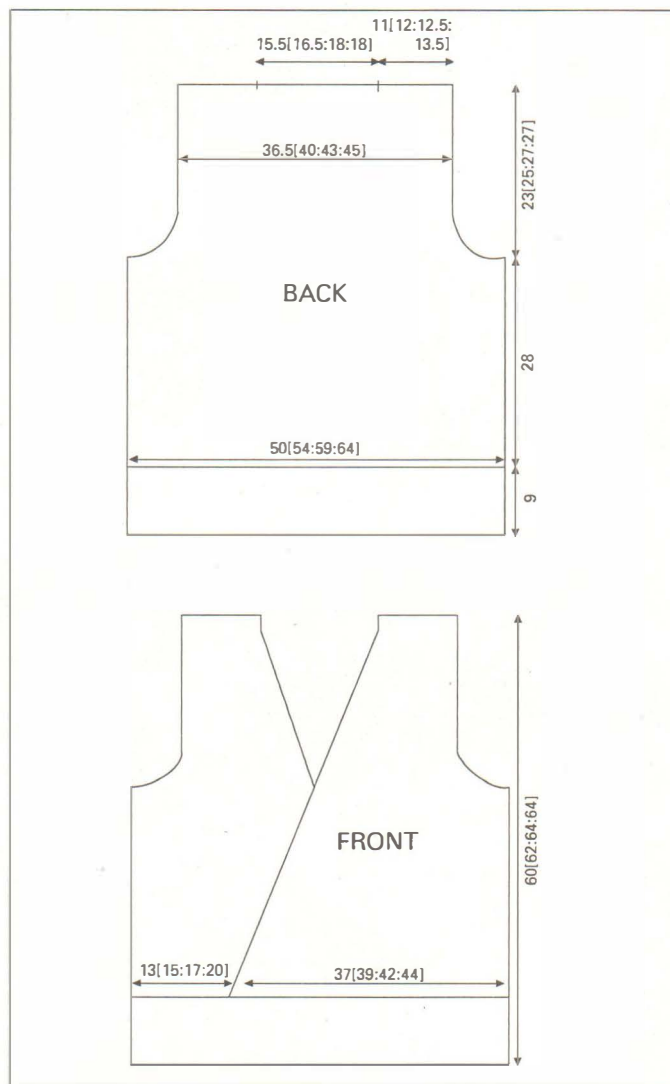
## TO MAKE UP

Matching markers, join right front edge to seam edge of left front band.

With wrong side facing, block out to correct measurements. Press with a warm iron over a dry cloth.

Join side seams. Neatly stitch lower edge of band in place.

Sew on buttons.





colour in feeder A and B and continue shaping using the holding position. The result is a firmer and slightly thicker heel, less likely to 'hole' so quickly! Of course, you could be more adventurous and instead of self-colour Fair Isle use another colour in feeder B and if making the socks flat on the MB, this same reinforcing method can be used on the toe as well as the heel.

**Mrs M Miller**  
**Aberdeen**

### RECORD TWISTER

I have just knitted a chunky cardigan but ran out of wool after doing the buttonhole band. I couldn't get the same colour again. Looking through my wools I found some 4 ply the exact colour but it meant using 3 strands. I tried them as they were, but didn't get the smooth look, they needed twisting together but I had no twister, then I had an idea. I brought my old portable radiogram down from the loft, put three tins with the balls of wool inside on the turntable, turned it on and hey presto. It twisted beautifully but not quite as tight as I should have liked. I wound it off as it was twisting on my wool winder. I was then able to finish my button band and neckband.

**Mrs P Chapman**  
**Woodford Green**  
**Essex**

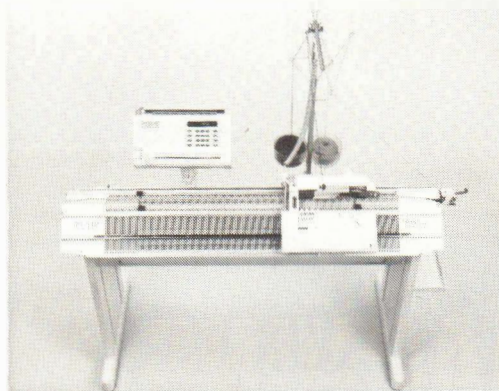
### CLICKETY CLICK

As a Brother knitter, I don't know how I would manage without my KL116 knitleader, but I must confess that to begin with I didn't entirely trust it and found myself double checking the number of

stitches and rows it instructed me to knit against the number of stitches and rows that the measurement of 4 inches square suggested that I knit. Some of your readers using a knitleader for the first few times may feel the same concern and may wish to check that the regulator setting and the stitch scale they are using (based on the measurement of a 40 stitch, 60 row swatch) will give them the size of garment they hope to achieve. Ruth Welbourn (Sept '92) suggested an easy way of using the stitch scale to check that your measurement of 40 stitches is correct, and Mrs Glen-Riddell (Dec '92) also touched on this matter. May I suggest a simple method of checking that your row measurement is correct and will give you the length of garment you require.

1. Measure the 60 rows on your swatch, say for example it measures 15.3cm.
  2. Without any knitting on the machine, but the graph sheet in its starting position, turn the knitleader by hand through 60 clicks (rows) and put a mark on the graph sheet at the point to which it has moved.
  3. Click back to 0, then measure the distance the graph sheet has moved. This should measure 15.3cm — which means that if you had any knitting on the machine it would measure 15.3cm. I no longer do these checks because I completely trust my knitleader now, but these tips might help some of your readers.
- Mrs Dorothy Collis**  
**Langport**  
**Somerset**

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# 11

## African Tribal Jacket



**MACHINES:** These instructions are written for standard gauge punchcard machines without ribber  
**YARN:** Brockwell Mercerised Cotton 4 ply  
**FIBRE CONTENT:** 100% Cotton

**COLOUR:** We used Barley 625 (MC), Mustard 663 (A), Tan 630 (B) and Brown 664 (C)

**STOCKISTS:** To obtain this yarn, please write to Brockwell Yarns, S & J Andrews (WY) Ltd, Stansfield Mill, Stansfield Mill Lane, Triangle, Sowerby Bridge, W. Yorks HX6 3LZ

### SIZES

To suit bust 86[91:96]cm.  
 Finished measurement 100[104:107]cm.  
 Length 48.5[49.5:50.5]cm.  
 Sleeve seam 39[40:41.5]cm.  
 Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

### MATERIALS

Brockwell Mercerised Cotton 4 ply.  
 250g in MC.  
 100g in A.  
 200g in B.  
 150g in C.  
 1 large button

### GARMENT WEIGHTS

540g for size 91cm.

### MAIN TENSION

Wash, dry and press tension

# Around the World w

Part two of our six part series from 'Around the World'.

Our second stop is Africa where designer, Emma Day, gets inspiration from African wood carvings and pounded bark for her tribal jacket

swatches before measuring.  
32 sts and 31 rows to 10cm measured over Fair Isle patts (tension dial approx 8).  
Tension must be matched exactly before starting garment.

#### ABBREVIATIONS

See page 113.

#### NOTE

Knit side is used as right side.  
Measurements given are those of finished garment and should not be used to measure work on the machine.

#### PUNCHCARD PATTERNS

Punch cards 1, 2 and 3 before starting to knit.

#### BACK

##### LOWER BORDER

Push 71[74:77] Ns at left and right of centre 'O' to WP. 142[148:154] Ns.

Using WY, cast on and K a few rows ending CAR.

Set RC at 000. Insert punchcard 1 and lock on first row. Set machine for patt. Using MC and MT, K1 row. Release punchcard. Set carriage for Fair Isle knitting. Using MC in feeder 1/A and C in feeder 2/B, work in patt. K1 row.

Dec 1 st at each end, K2 rows, 13 times. 116[122:128] sts.

Using MT-2, K1 row.

Using MT, K1 row. Inc 1 st at each end, K2 rows, 13 times. 142[148:154] sts.

K until RC shows 57.

Make a hem by picking up loops from first row worked in MC and hanging on to corresponding Ns.

Set machine for st st. Using C, K1 row.

Using WY, K a few rows over 71[74:77] sts at left and release from machine. Rep over rem 71[74:77] sts.

##### LEFT HALF OF BACK

Push 32 Ns at left and 39[42:45] Ns at right of centre 'O' to WP. 71[74:77] Ns.

With wrong side facing, hang right half of border on to Ns (left edge N is at centre back of border). Remove WY.

Insert punchcard 2 and lock on first row. Reset RC at 58. CAR.

Set machine for patt. Using C and MT, K1 row.

Release punchcard. Set carriage for Fair Isle knitting. Using A in feeder 1/A and B in feeder 2/B, work in patt.

K until RC shows 61.

Inc 1 st at right edge, K2 rows, 9 times. *At the same time*, place a marker at right edge for start of armhole when RC shows 77.

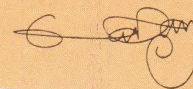
K until RC shows 80. 80[83:86] sts.

Inc 1 st at right edge, K3 rows, 4 times.

*At the same time*, when RC shows 91, using C only, K1 row.

84[87:90] sts. Inc 1 st at right edge, K1 row. Using MC in feeder 1/A and C in feeder 2/B, K2 rows. RC shows 95.

One of man's earliest ambitions besides feeding and protecting himself, seems to have been the desire to decorate both himself and his surroundings. From the beginnings of civilization different tribes were impressed by the beauty of nature around them and depicted it in their own particular style on surfaces such as cave walls and later their man-made shelters. They also began to devise their own style of surface pattern using geometric shapes and other non-representative forms to decorate their skin, clothing, utensils and weaponry. African design provides some of the most beautiful, simple arrangements of zig-zags, stripes, spots and squares. The colours I used for my tribal jacket were inspired by African wood carvings and fabrics made from pounded bark.



Inc 1 st at right edge, K3 rows, 3 times.

Inc 1 st at right edge, K1 row. Set machine for st st.

Using C, K2 rows. RC shows 107. 89[92:95] sts.

Inc 1 st at right edge. Using A, K3 rows.

Inc 1 st at right edge. 91[94:97] sts.

##### WORK BOBBLES

Set carriage to hold. Push 5 Ns at left to HP, leave next 4 Ns in WP, push rem Ns at right to HP.

\* Using B, K10 rows over the 4 Ns in WP. Break yarn leaving a long end. Pick up loop between edge st of first row of bobble and next st in HP and place on to outside N of bobble. Rep at other side.

Push these 4 Ns to HP, miss 5

Ns and return the next 4 Ns to UWP.

Work bobble as before \*.

Rep across the row making 11 bobbles in all. Cancel hold.

Reset RC at 110. CAR. Using A, K3 rows. Inc 1 st at right edge.

92[95:98] sts. Using C, K1 row.

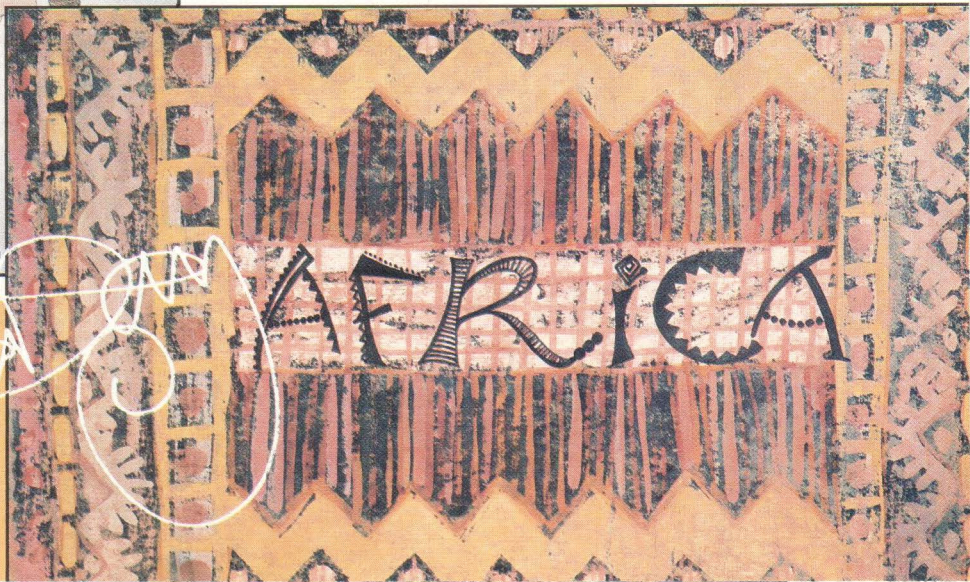
Insert punchcard 3 and lock on first row. Set machine for patt.

K1 row. Release punchcard. Set carriage for Fair Isle knitting.

Using MC in feeder 1/A and C in feeder 2/B, work in patt.

Inc 1 st at right edge, K3 rows, 6 times. 98[101:104] sts. K1 row. RC shows 134.

Inc 1 st at right edge, K3 rows, 5[6:7] times. 103[107:111] sts.



ith.....



K until RC shows 152[154:156].  
**SHAPE SHOULDER AND NECK**  
 Set RC at 000. Cast off 5 sts at  
 right edge, K2 rows, 13[14:14]  
 times and *at the same time*,  
 when RC shows 17[19:19],

CAL, shape left edge as folls:  
 Cast off 10 sts, K2 rows.  
 Cast off 9 sts, K2 rows.  
 Cast off 6 sts, K2 rows.  
 Cast off 3 sts, K2 rows.  
 Cast off 3 sts, K1 row.

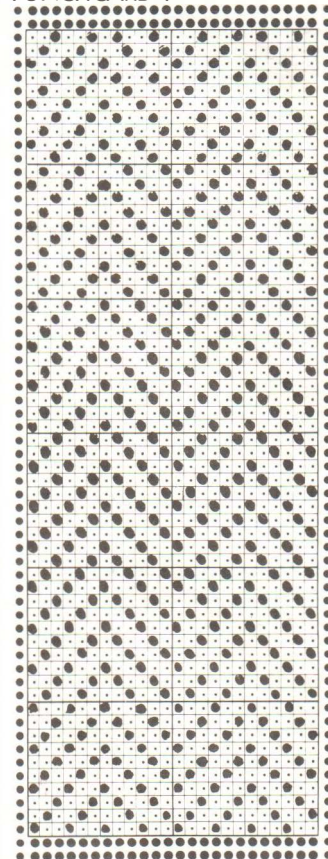
RC shows 26[28:28].  
 Cast off 0[0:5] sts at right, K  
 0[0:2] rows.  
 Cast off rem 7[6:5] sts.  
**RIGHT HALF OF BACK**  
 Work as given for left half,  
 reversing needle settings and  
 shapings.

#### LEFT FRONT

Push 39[42:45] Ns at left and  
 48 Ns at right of centre '0' to  
 WP. 87[90:93] Ns.  
 Using WY, cast on and K a few  
 rows ending CAR.  
 Set RC at 000. Insert punchcard  
 1 and lock on first row. Set  
 machine for patt. Using MC and  
 MT, K1 row.  
 Release punchcard. Set carriage  
 for Fair Isle knitting. Using MC  
 in feeder 1/A and C in feeder  
 2/B, work in patt. K1 row.  
 Inc 1 st at each end, K2 rows,  
 14 times.  
 Using MT-2, K1 row.  
 Using MT, K1 row.  
 Dec 1 st at each end, K2 rows,  
 14 times. 87[90:93] sts. K until  
 RC shows 60. Make a hem by  
 picking up loops from frst row  
 worked in MC and hanging on  
 to corresponding Ns.  
 Set machine for st st. Using C,  
 K1 row.  
 Insert punchcard 2 and lock on  
 first row. Set machine for patt.

K1 row. Release punchcard. Set  
 carriage for Fair Isle knitting.  
 Using A in feeder 1/A and B in  
 feeder 2/B, work in patt.

#### PUNCHCARD 1



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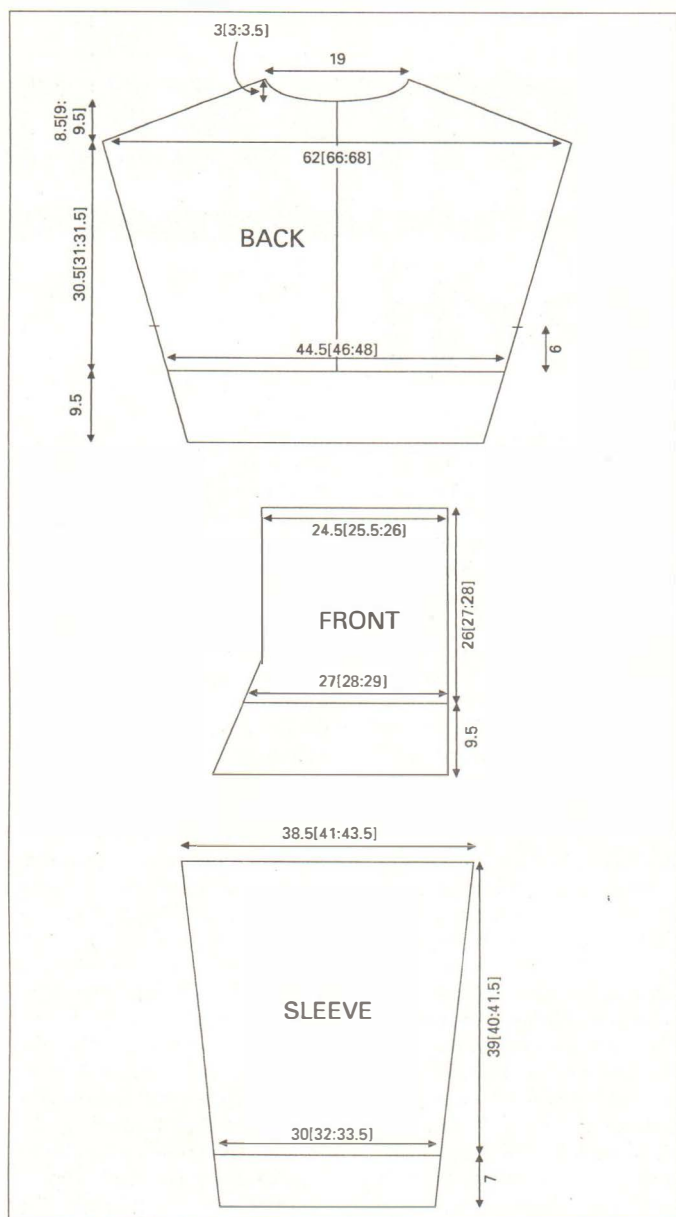
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Dec 1 st at left edge, K2 rows, 9 times. 78[81:84] sts.  
K until RC shows 94.  
Using C only, K2 rows.  
Using MC in feeder 1/A and C in feeder 2/B, K until RC shows 108.

Set machine for st st. Using C, K2 rows.  
Using A, K3 rows. RC shows 113.

#### WORK BOBBLES

Set carriage to hold. Counting from right edge, push 3 Ns to HP, leave next 4 Ns in WP, push rem Ns at left to HP. Work bobble as given for back from \* to \*. Rep across the row making 8[9:9] bobbles in all.

Reset RC at 113. Using A, K3 rows.

Using C, K1 row.

Insert punchcard 3 and lock on first row. Set machine for patt. K1 row.

Release punchcard. Set carriage for Fair Isle knitting.

Using MC in feeder 1/A and C in feeder 2/B, K until RC shows 140[143:146]. Cast off.

#### RIGHT FRONT

Work as given for left front, reversing needle settings and shapings.

#### FRONT AND HALF BACK NECKBAND (KNIT TWO)

Join centre back seam.

Join shoulder seams.

Push 107[110:113] Ns to WP. With wrong side facing, hang left front edge and half back neck evenly on to Ns.

Set RC at 000. Insert punchcard 1 and lock on first row. Set machine for patt. Using MC and MT, K1 row. Release punchcard. Set carriage for Fair Isle knitting. Using MC in feeder 1/A and C in feeder 2/B, K until RC shows 35.

Set machine for st st. Using MC, K until RC shows 60.

Pick up loops from first row worked in MC and hang on to corresponding Ns. Cast off neatly.

Rep over right front and rem half of back neck edge adding a

buttonhole when RC shows 15 and 45, 10 sts in from lower edge.

Join centre back band seam. Finish buttonhole.

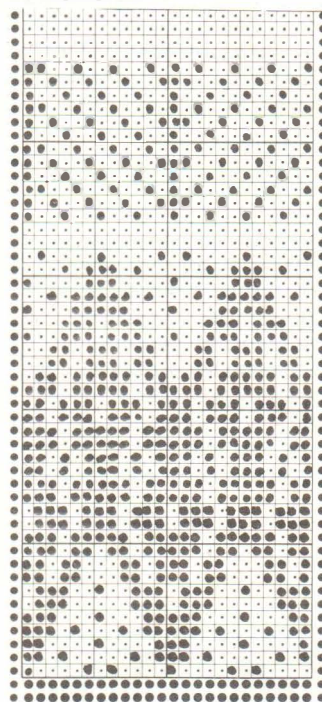
#### SLEEVES

Push 48[51:54] Ns at left and right of centre '0' to WP. 96[102:108] Ns.

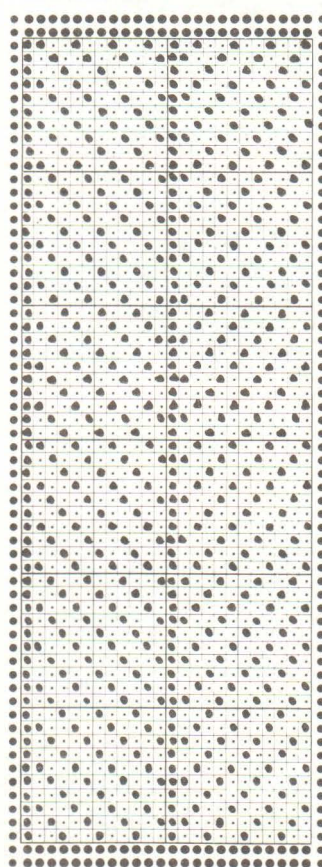
Using WY, cast on and K a few rows ending CAR.

Set RC at 000. Insert punchcard 1 and lock on first row. Set

#### PUNCHCARD 2



#### PUNCHCARD 3



machine for patt. Using MC and MT, K1 row.

Release punchcard. Set carriage for Fair Isle knitting. Using MC in feeder 1/A and C in feeder 2/B, work in patt. K until RC shows 4.

Dec 1 st at each end, K4 rows, 4 times.

Dec 1 st at each end, K2 rows.

Using MT-2, K1 row.

Using MT, K2 rows.

Inc 1 st at each end, K4 rows, 4 times.

Inc 1 st at each end, K until RC shows 44.

Pick up loops from first row worked in MC and hang on to corresponding Ns to form hem.

Set machine for st st. Using C, K1 row.

Insert punchcard 2 and lock on first row. Set machine for patt. K1 row.

Release punchcard. Set carriage for Fair Isle knitting.

Using A in feeder 1/A and B in feeder 2/B, work in patt.

K until RC shows 58. Inc 1 st at each end, K6 rows, 3 times.

Inc 1 st at each end, K until RC shows 78.

Using B only, K2 rows. Using MC in feeder 1/A and B in feeder 2/B, cont in patt. K2 rows.

Inc 1 st at each end, K6 rows.

Inc 1 st at each end, K4 rows.

RC shows 92. 108[114:120] sts.

Set machine for st st. Using B, K2 rows.

Inc 1 st at each end. Using A, K3 rows. RC shows 97.

#### WORK BOBBLES

Set carriage to hold. Counting from left edge, push 4[2:5] Ns to HP, leave next 4 Ns in WP, push rem Ns at right to HP.

Work bobble as given for back from \* to \*. Rep across the row making 12[12:13] bobbles. Cancel hold.

Reset RC at 97. Using A, K3 rows.

Inc 1 st at each end. Using B, K1 row.

Insert punchcard 3 and lock on first row. Set machine for patt. K1 row.

Release punchcard. Set carriage for Fair Isle knitting.

Using MC in feeder 1/A and B in feeder 2/B, work in patt. K until RC shows 106.

Inc 1 st at each end, K6 rows, 6 times. Inc 0[1:1] st at each end, K 0[4:4] rows, 0[1:2] times. RC shows 142[146:150].

124[132:140] sts. Cast off loosely.

#### TO MAKE UP

Wash all pieces and allow to dry. Press on wrong side to correct measurements.

Join side seam to marker. Join sleeve seams.

Sew in sleeves.

Sew on button.

Finish lower edges of band.

# Getting the *maxim* from a pattern

When you buy a knitting machine it comes with a set of patterns. With the Singer machines these are either acetate sheets for the lightscanning machines, or books or patterns for the 624 and the 9000. If you are honest, how many of these patterns do you really like? I use a lightscanning machine and have changed most of the original patterns by scratching out squares, adding others and changing the programming markers to shorten a pattern, or change from roll-down to mirror action. With a few changes

most of these patterns can be used in several ways. I like to design new patterns and always make sure that I will get the maximum use from them. The pattern in Diagrams 1a and 1b is an example. It is 20 stitches wide and can be knitted on most machines. Because there are never more than three adjacent needles in one colour, it has short floats and is ideal for weaving. The main pattern lines are diagonal, this makes slip stitch and tuck possible. The original design is 20 rows high and rolls down. Leave out line 20 and mirror it

horizontally (lightscanning machines only need a little block stuck in position X on Diagram 1b) and you get a different pattern, (see Samples 5 and 6). With the 624 you can also mirror it vertically. To judge what a pattern looks like when it is mirrored, just hold a rectangular mirror against the edge of the pattern and have a look. The elongating button was used on all samples except the weaving one.

**SAMPLE 1.** This is Fisherman's or Brioché Jacquard. It works only with patterns which don't have more than three adjacent stitches in one colour, otherwise the tucks over the FB needles can get caught in the BB needles. The BB is set for Jac and the FB for Fisherman's rib ( C ∪ ). Because the FB needles tuck every second row the knitting stretches sideways and shrinks vertically. Patterns knitted in Brioché-Jac must always be elongated, otherwise they look squashed. 40 stitches knitted in ordinary Jac VI with very fine yarn measured 13cm. With the same stitch size and Brioché-Jac 40 stitches measured 15cm. 160 stitches would knit a width of 60cm, very useful for large sizes! I used T 3.5/4. Whenever you knit with the O key on the BB pressed, remember that only the needles which correspond to

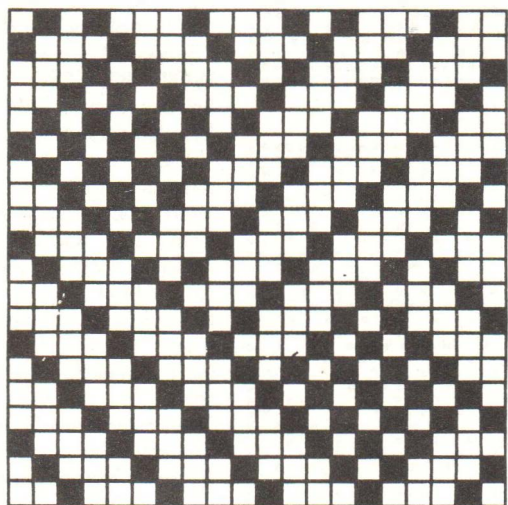
the black dots on the pattern knit, with the reversal button pressed, only the needles which correspond to the empty spaces knit.

**SAMPLE 2.** This is two-colour slip stitch using both beds. I used the yarn changer, but it can be knitted with the Jac-claw. BB O, FB ∇; and the reversing button on the box activated (MMDDU). I used two strands of fine yarn, two rows navy, two rows pink; T 4/4. You can find more information on this kind of slip stitch in my article in MKN December 1992.

**SAMPLE 3.** This is pintuck slip stitch, knitted on both beds. The settings on the carriages are the same as Sample 2, but the reversing button is not activated (MMDUU). When you have a look at any pintuck knitting you will see long loops on the reverse, where the needles have slipped a stitch on the BB for several rows while the FB needles have knitted. I used two strands of 2/30, T 4/4. Bedspace 5.

**SAMPLE 4.** This is ordinary lace, knitted with 3 ply cotton. The carriages were set as for Sample 3; T 1.5/4.5, Bedspace 3. The FB knits and the loops on the BB are transferred to the FB every two rows. Don't forget to set the intermediary lever to Transfer

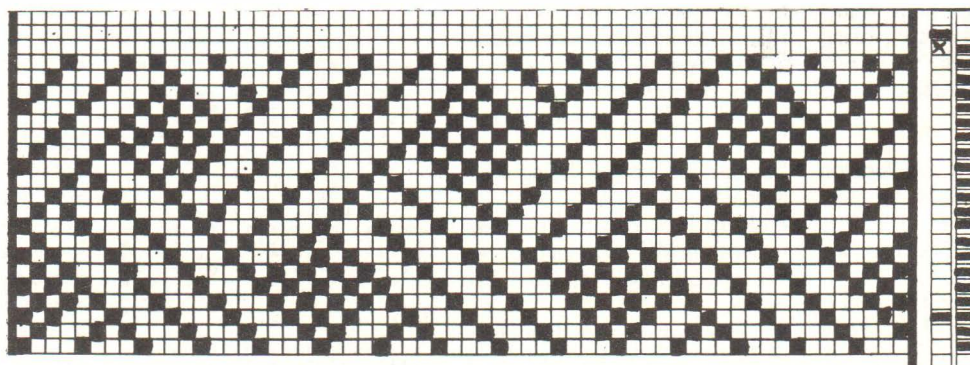
DIAGRAM 1a



20 rows

20 sts

DIAGRAM 1b



# um use

## Trudie shows how the basic set of patterns can be used in several ways

and very slightly oil your transfer carriage!

**SAMPLE 5.** This is the same slip stitch as Sample 3 but done on the BB only. I used 4 ply Acrylic, T 6.5 and the white wheels. I like it much more than the ordinary slip stitch (MMDDU), when only a few needles slip. For a jacket I would use wool and knit sideways so that the floats are vertical.

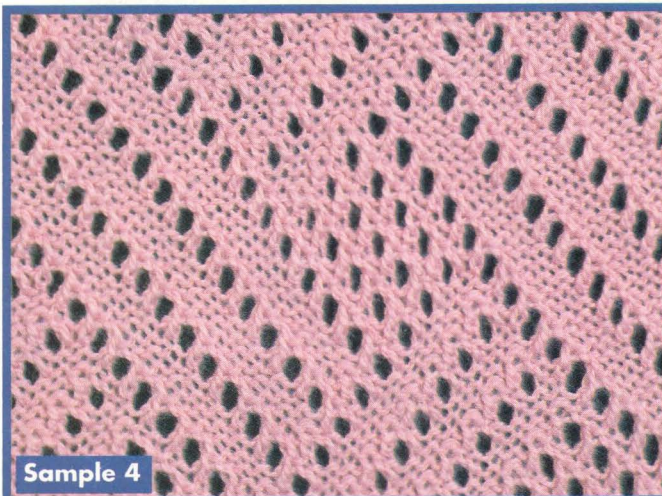
**SAMPLE 6.** Weaving. This time the pattern looked good only when it was not elongated. Weaving is very easy on our machine, it is a pity we don't use this technique more often. I made the mistake of using a hairy

rugwool for the weaving, ordinary DK wool would have been easier. The weaving yarn has to go behind and in front of the ordinary yarn and the friction of a hairy yarn may cause some mistakes in the pattern. I repaired the mistakes on the swatch, see whether you can spot them! There are several other ways you can use this design, I have only shown you the best ones. I hope I have encouraged you to look at patterns in a new way and to experiment. Next month, we'll convert patterns from other machines to the Singer. Until then,

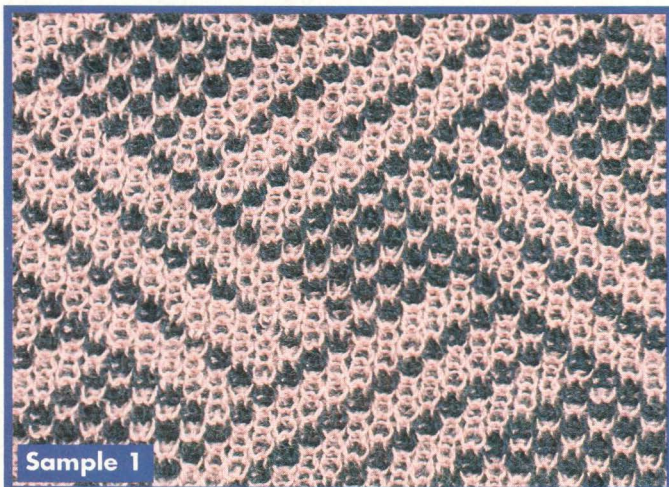
*Trudie*



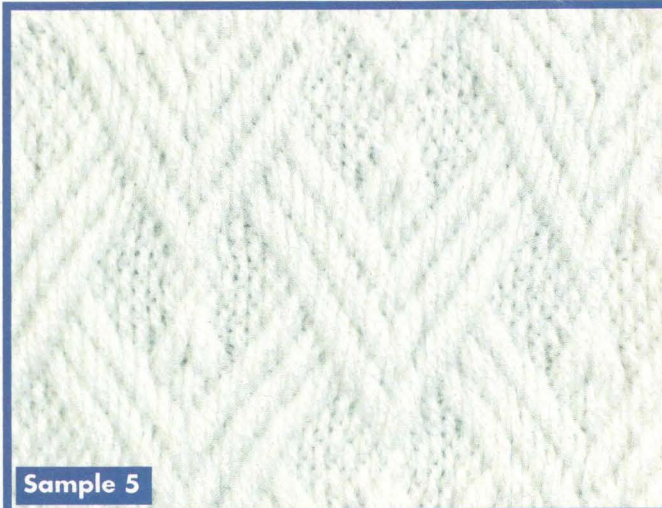
Sample 3



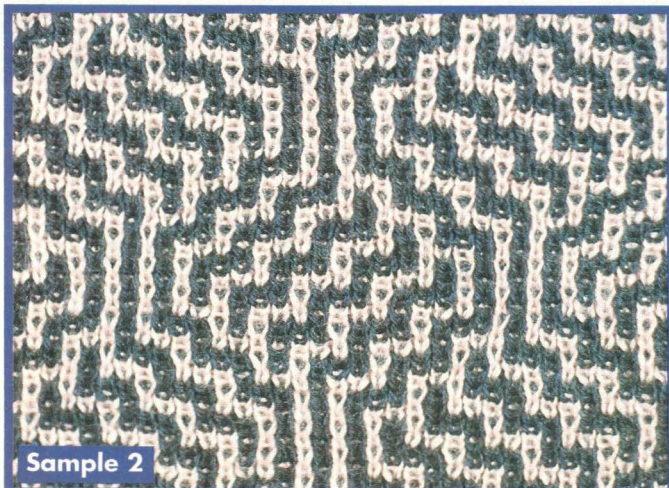
Sample 4



Sample 1



Sample 5



Sample 2



Sample 6



# 12

## His 'n' Hers Sweater



**MACHINES:** These instructions are written for

Passap/Pfaff Electronic 6000 machines

**YARN:** Christiana Wools Braemar and Worth Knitting 2/30 Acrylic

**FIBRE CONTENT:** Braemar is 20% Wool, 80% Acrylic. 2/30 Acrylic is 100% Acrylic

**COLOUR:** We used Braemar in Navy and Natural (MC)

and 2/30 Acrylic in Deep Turquoise (A) and Azure (B)

**STOCKISTS:** To obtain these yarns, please write to Worth Knitting, Silvercrest House, Wesley Road, Armley, Leeds LS12 1UH

or Christiana Wools, Whitton View, Leintwardine, Craven Arms, Shropshire SY7 0LS

### SIZES

To suit bust/chest 91[96:101:106]cm.

Finished measurement 98[103:112:118]cm.

Length 65[67:69.5:70.5]cm.

Sleeve seam 45[45:48.5:48.5]cm.

Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

## MATERIALS

Christiana Wools Braemar.  
1 x 500g cone in MC.  
Worth Knitting 2/30 Acrylic.  
1 x 500g cone in A and B.

## GARMENT WEIGHTS

362g for size 91cm.  
411g for size 106cm.

## MAIN TENSION

Counting FB sts only, 29 sts and 114 rows to 10cm measured over patt (SS approx 4½/4½). Tension must be matched exactly before starting garment.

## ABBREVIATIONS

See page 113.

## NOTE

MC is used double throughout. A and B are used double for stripes in welt and used singly for patt.

All st counts refer to FB only. Inc, dec, cast on or off corresponding BB sts as required.

Measurements given are those of finished garment and should not be used to measure work on the machine.

## PATTERN SHEETS

Fill in patt sheets 1 and 2.

## PROGRAM

Cast On — 4.

St Patt A — Self drawn patt sheet 1. DOT PLUS ENT. Put card 1 through twice as it is and then cover the continuation square at top left of card with a piece of white adhesive. Put card through a third time.

Alter — ENT, →E 3, ENT.

DIR OK — NO, W, ENT.

DIR OK — ENT.

ADD — ENT, DOT PLUS ENT.

Put card 2 through exactly the same as card 1.

3 COL — ENT.

ADD — NO.

KNIT TECH 195.

MC, K2 rows.

A, K2 rows.

B, K2 rows.

Rep these 6 rows throughout.

## SPECIAL NOTE

### SIZES 96 and 106cm ONLY

When working back section only move the patt 10 sts left of centre '0' to ensure patt matches at side seams.

## BACK AND FRONT ALIKE

Using 2 strands of MC, work

Cast On 4 over 142[152:162:172] Ns.

\* Set RC at 000.

**Plain welt version:** Using SS 3/3, K41 rows.

**Striped welt version:** Using SS 3/3, K6 rows. Using 2 strands of A, K4 rows.

Using 2 strands of B, K4 rows.

Using 2 strands of MC, K4 rows. Rep these last 12 rows until RC shows 41.

**Both versions:** Bring intermediate Ns on both beds to WP. Set locks on CX.

CX

Using 2 strands of MC, K2 rows.

Set locks on N, K1 row.

N

Engage St Patt A. Set RC at 000.

Using SS 4½/4½, work in patt \*.

K 424[424:440:440] rows.

## SHAPE ARMHOLES

Set RC at 000. Cast off 5[2:2:2] sts at beg of next 2[8:6:8] rows.

Dec 1 st at each end, K2 rows, 12[6:6:5] times.

Dec 1 st at each end, K4 rows, 0[5:4:4] times. 108[114:130:138] sts.

K until RC shows 224[246:258:260].

## SHAPE SHOULDERS

Set RC at 000. Cast off 3 sts at

beg of next 18[14:14:18] rows. Cast off 2 sts at beg of next 10[14:18:16] rows. RC shows 28[28:32:34]. Cast off rem 34[44:52:52] sts.

## SLEEVES

Using 2 strands of MC, work Cast On 4 over 76[80:84:86] Ns. Work as given for back from \* to \*.

\*\* K 34[36:22:20] rows. Inc 1 st at each end \*\*.

Rep from \*\* to \*\*, 12[11:20:6] times more. 102[104:126:100] sts. RC shows 442[432:462:140].

## SIZE 106cm ONLY

\*\*\* K22 rows. Inc 1 st at each end \*\*\*. Rep from \*\*\* to \*\*\*, 13 times more. 128 sts.

## ALL SIZES

K until RC shows 448[448:484:484].

## SHAPE TOP

Set RC at 000.

Cast off 2 sts at beg of next 2[6:10:6] rows.

Dec 1 st at each end, K2 rows, 7[1:6:2] times.

Dec 1[0:1:0] st at each end, K 4[0:4:0] rows, 2[07:0] times. 80[90:80:112] sts. RC shows 24[8:50:10].

Dec 1[1:1:0] st at each end, K 6[6:6:0] rows, 8[3:12:0] times.

Dec 1[1:0:1] st at each end, K 8[8:0:8] rows, 4[10:0:8] times.

Dec 1 st at each end, K4 rows, 7[9:7:12] times. 42[46:42:72] sts. RC shows 132[142:150:122].

Dec 1 st at each end, K2 rows, 6[6:6:16] times.

Dec 1 st at each end, K4 rows, 1[1:1:3] times.

Dec 0[1:0:1] st at each end, K 0[2:0:2] rows, 0[1:0:4] times.

28[30:28:26] sts. RC shows 148[160:166:174].

Cast off 2[2:0:0] sts at beg of next 6[4:0:0] rows.

Cast off 0[1:2:3] sts at beg of next 0[2:4:2] rows.

Cast off 0[1:2:2] sts at beg of next 0[2:2:2] rows.

RC shows 154[168:172:178]. Cast off rem 16[18:16:16] sts.

## NECKBAND

Arrange 136[140:146:146] Ns on both beds for 2x1 rib. Bring a pusher to WP under each WP N on BB.

Using MC, work zig-zag row. Bring intermediate Ns on BB to WP.

Set locks on CX, K2 rows.

CX

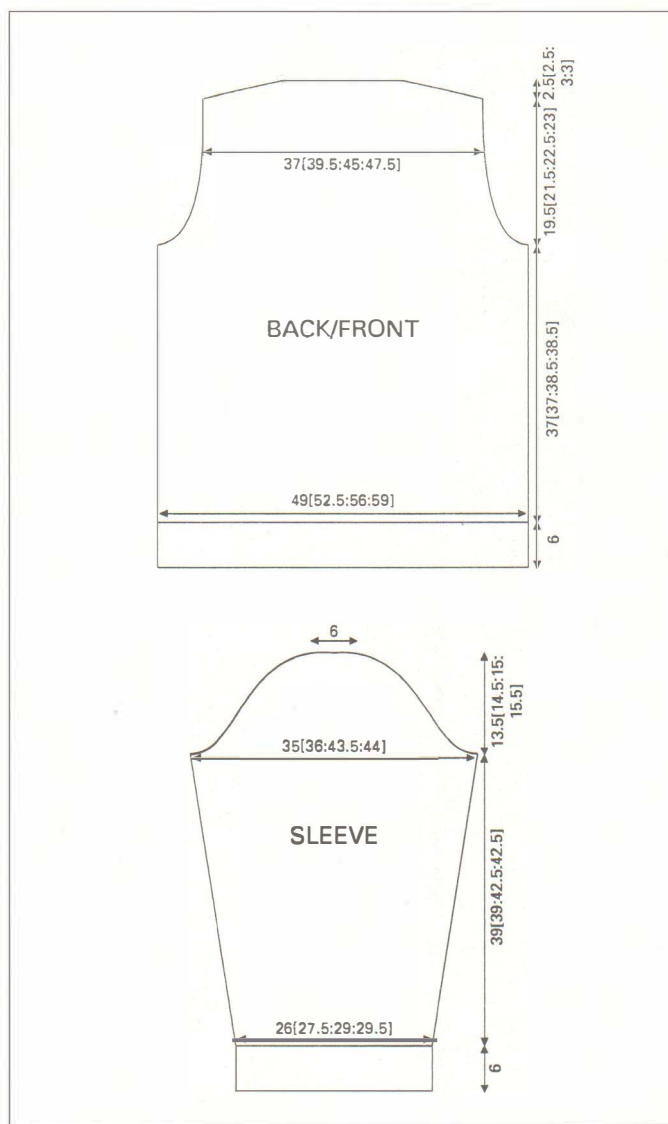
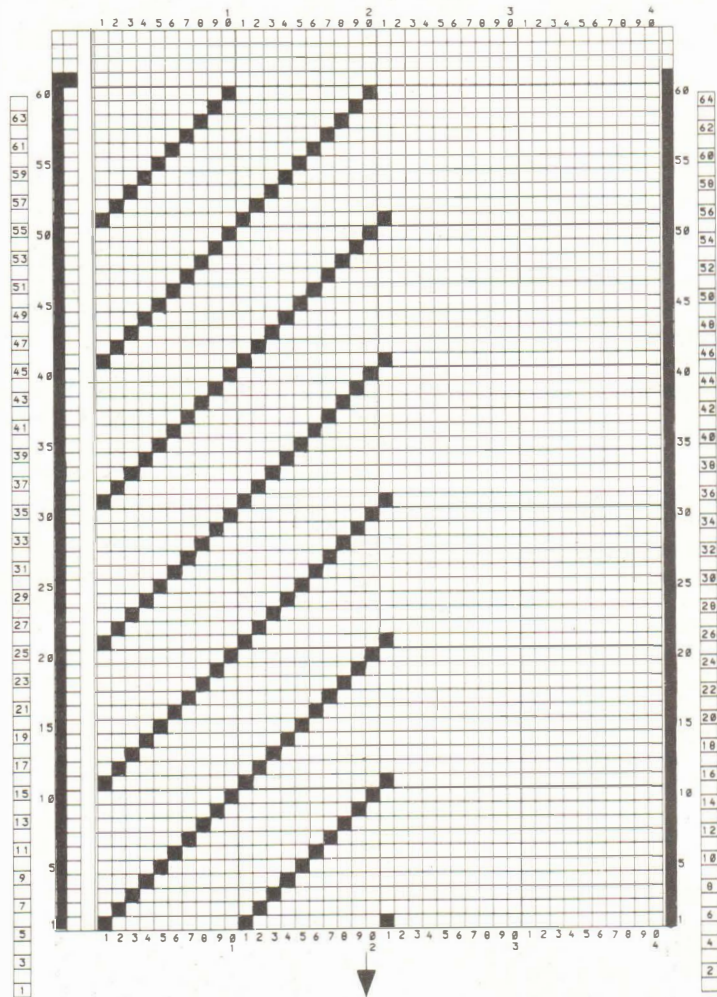


DIAGRAM 1



# CARD 1



Set RC at 000.

Set locks on BX, SS 3/3, K30  
N

rows for plain band or 4 rows B,  
4 rows MC, 4 rows A until RC  
shows 30 for striped band.

Bring intermediate Ns on FB to  
WP.

Set locks on CX, SS 4/4.  
CX

Using MC, K2 rows.

Set locks on N, K1 row.  
N

Set locks on GX, SS 5/5, K4  
N

rows. SS 6/6, K1 row. Pull  
length of yarn down between  
beds.

Set locks on N, SS 5/5, K4 rows.  
GX

SS 6/6, K1 row.

Using WY, K a few rows over  
each bed separately and then  
on N setting and release from  
N

machine.

## TO MAKE UP

Block pieces out to correct  
measurements.

Cover with a damp cloth and  
allow to dry.

Mark front and back necklines  
as shown in Diagram 1. Stitch  
along lines and cut away excess.

Join shoulder seams.

Steam st st sections of neckband.

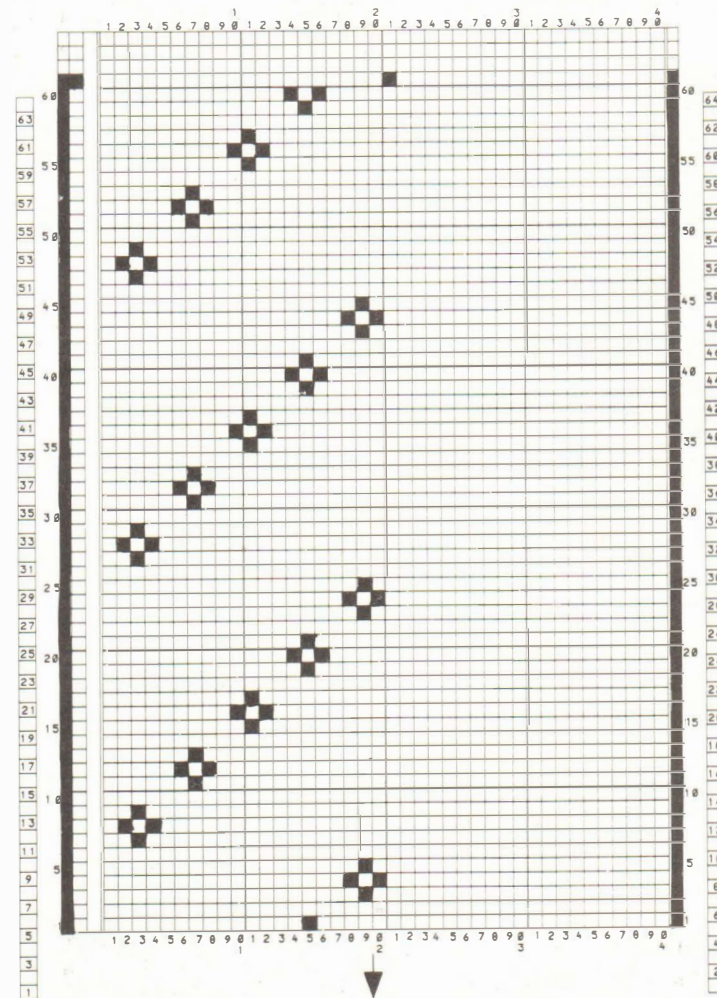
Join neckband seam. Enclosing  
raw neck edge between st st  
sections, stitch neckband in  
place.

Remove WY.

Sew in sleeves.

Join side and sleeve seams.

# CARD 2





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# ROLLING PIN

## — OR RIBBER PATTERNS WITH

There are quite a few ribber patterns which can be worked manually or semi-manually and as the Toyota ribber forms such a good 'V' in its working position, it makes many of them extremely simple to knit. Rolling pin tucks are basically worked by knitting on the main bed whilst ribber bed needles tuck for a few rows. Thus the main bed side builds up excess fabric which is 'pulled together' on the rows where the ribber bed is set to knit.

### BASIC STITCH

Sample 1 illustrates the easiest setting to knit. Although shown worked in 2 ply, the same settings and rows can be used for up to lightweight double knitting for a heavily textured fabric. Cast on in 1x1 rib. If you are working a complete

garment, then welts are quite satisfactory completed on this setting. To start the pattern, arrange the needles as shown in Diagram 1. Main bed remains on knit throughout. Set RB for tuck and knit 5 rows. Set RB to knit and knit 1 row. Repeat these 6 rows throughout.

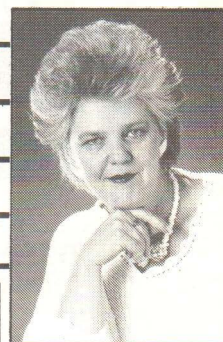
### TEXTURE OR LACE

As Sample 1 has been worked in a fine yarn, if it were heavily pressed, it would open out considerably, giving tuck lace vertical lines on reverse stocking stitch. Lightly steamed, however, it retains textural depth.

### EASY VARIATIONS

There are a number of variations that can be worked on this basic pattern. If the number of tuck or knit rows are

## Carol illustrates the basic stitch and explains the various yarn combinations and stitch variations that can be used



varied there are several different fabric styles which can be achieved. For a fabric with occasional texture, work the 5 tuck rows and then work 6—10 (or more) knit rows. Alternatively, vary the

regularity of the fabric by working three sets of the pattern as given and then more knit rows before the next

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DIAGRAM 1

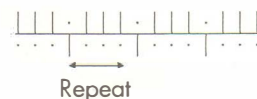


DIAGRAM 1a

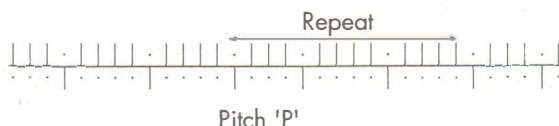


DIAGRAM 2

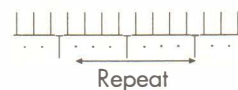


DIAGRAM 2a

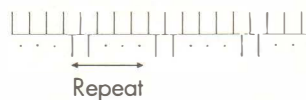


DIAGRAM 2b

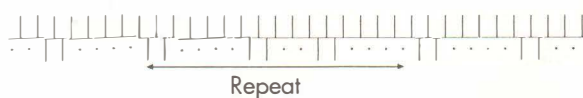
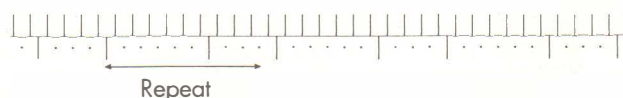


DIAGRAM 3



DIAGRAM 4



# TUCKS

## OUT A PUNCHCARD!



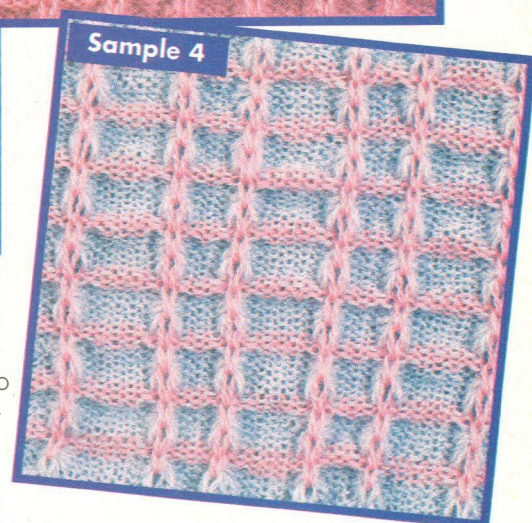
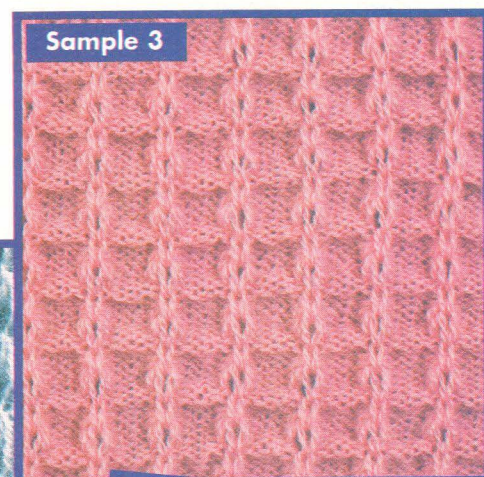
set. The pattern's regularity can be changed by using a different needle arrangement — an example of one to try is shown in Diagram 1a.

### FULL NEEDLE RIB WORK

Samples 2 and 3 could be called the full needle rib variation of Sample 1. The needle arrangement is shown in Diagram 2. The texture has been increased by working 6 tuck rows and then knitting 2 plain rows — a total of 8 repeat rows. As you can see, either side can be used depending on the desired effect. As you are working in full needle rib, which effectively always puts a (knitting) main bed needle between ribber needles, there is no need to stick to one needle in work on the ribber side, so alternative arrangements which can be tried are shown in Diagrams 2a and 2b. Increasing the number of ribber bed needles will give two pattern variants on one fabric (do try these). You have the 'rolling pin tuck' as before, separated by a full needle rib tuck panel.

### KNITTING TIPS

These fabrics need even, but not really heavy weighting. The stitches most likely to create problems are the edge ones on the main bed.



However, there are several ways of ensuring that they knit cleanly. You can use the small weights on the 'Z' wire, threading through the fabric if desired. This can mark some yarns, but need not be a problem if you allow sufficient selvedge stitches for sewing up, so that any marks are hidden in the seams. I found that the edge stitches for my fabric knitted cleanly for the first four rows of tucking, then occasionally didn't knit properly. I simply knitted straight (i.e. without doing anything except setting the pattern) for these four rows, then pushed the end MB needles to HP (leaving carriage set so that they would knit) for the next four rows. This, at least, halved the number of times I had to manipulate anything! This could slow down the working though, when making a complete garment, so in this instance I would fully punch one row of card. Insert the card and lock it on your punched row. Set MB carriage to select for pattern, but the pattern dial can be left set for plain knitting. Working like this, the main bed needles will all be selected forward each row — so that you don't have to do anything with the end ones! (OK — so it's a cheat, I did say this was patterning without a

punchcard, but it's too useful a trick to omit!). If you want a straight rib edging for the selvedge, then arrange edge needles (irrespective of the rest of the setting) as shown in Diagram 3. On the tuck rows, push the edge ribber needles to HP (ensure the ribber carriage is set so that they will knit back). On the knit rows, of course, no action is required on these needles.

### COLOUR POTENTIAL

As if the variations possible by differing the needle arrangements and tuck/knit ratios and intervals were not enough, you will find this pattern ideal for colour variations. One of the simplest — though none the less effective for that — is shown in Sample 4. Here grey has been used when the rib tuck rows were worked, then pink used for two knit rows between. On the tuck side of the fabric, the pink shows as a line check effect (of course on the plain side, it simply shows as straight stripes). For a more adventurous effect, change the colours within the 'squares', but working tuck rows in colour A, knit rows (always) in MC, next tuck rows in colour B, next tuck rows in colour C. Repeat the sequence of these four colours as set throughout. I have to

admit that this would be a lot quicker and easier if Toyota had a double bed colour changer. However, if you used the colour effect sparingly — as a yoke, a dividing 'stripe' across the chest or any similar placement, then the effect will still be fairly impressive but the work will be minimised.

You might have also noticed that Sample 4 is not a regular check, I used yet another possible needle variation, that shown in Diagram 4.

If you like the look of these fabrics, then do try them out in a variety of yarns — experiment with both thickness and texture — Poodle for tuck rows and plain yarn for knit would look stunning. A thicker yarn for tuck rows and a very fine one for the knit rows would add another dimension. Take advantage of the ease with which your ribber works to obtain some simple, yet unusual fabrics — then dust off your Knit tracer and try out anything from a sweater to a coat using them!





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Louise Adlington warns

# H ow NO

The beds aren't getting made, I forget to pick up the child from school, the dog doesn't get walked. Why? Because I'm the proud owner of a surprise Christmas present, my first knitting machine.

Despite not having touched one before, and with night schools not starting until later in the year, I launched straight in. Not for me the tantalising wait for the tension square,

the measuring. Oh no! The knitting grew so magically I couldn't wait to get started. Having bought a dozen cones of beautiful coloured yarns, I could barely finish the garment on the machine, before starting the next!

Of course, disaster struck not once, but oh! so many times. When would I remember to check that I had threaded the yarn into the feeder before the whole lot, so painstakingly

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# T to machine knit

## A short rhyme of caution:

I had a sudden  
brainwave  
On how to earn a  
packet.  
I sat down with pen  
and paper  
And designed a lovely  
jacket.

I started with a tension  
square,  
The first seemed short  
and fat.  
My second one was  
long and thin  
So I'd had enough of  
that.

I decided not to bother  
With a tension square  
at all.  
I carried on regardless,  
Throwing caution to the  
wall.

Now, my creation's  
finished,  
But I don't know what  
to do.  
I'm looking for a  
customer  
Five stone and eight  
feet two.

So let this be a  
warning,  
Have patience and take  
care.

When you are in  
creative mood,  
Remember the tension  
square.

Mrs S Brown  
Rotherham  
S. Yorks

returned stitch by stitch to  
the machine for the  
neckband, fell gently to the  
floor? I watched

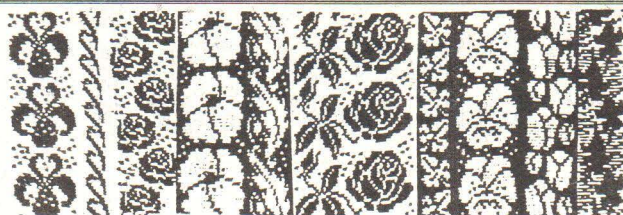
disbelievingly in horror.  
And the agony of  
completing the second side  
of a cardigan, misreading  
the instructions, and finding  
that the neck decrease is  
two inches higher on one  
side. I could go on and on.

But I console myself, as I  
unpick another few rows of  
Fair Isle (I always do Fair  
Isle) and try to decide, with  
that familiar sinking feeling,  
that I did wind the  
punchcard pattern  
backwards the required  
number of rows didn't I? It  
wasn't forwards was it? —  
that I am learning valuable  
lessons. The longer it takes  
to correct a mistake, the  
deeper the lesson goes!

My little boy keeps asking  
"Mummy, when can I have  
a sweater?" as I grit my  
teeth and unpick my current  
project for the second time.  
But I am nothing if not  
tenacious, and my father  
will have his sweater if not  
this year, then next!

But I am learning! Today I  
purchased a large pack of  
graph paper and drew the  
true shape of the sleeve I  
was trying to construct,  
while my freehand attempt  
joins the ever growing pile  
of 'I'll unpick that later'  
items.






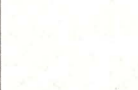



I know I am trying to run  
before I can walk, but to a  
former hand knitter, a  
machine is like a magic  
wand, but you can be sure  
that when the night schools  
enrol, I'll be first in the  
queue!

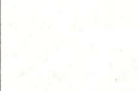










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# 13

## Pram Set



**MACHINES:** These instructions are written for standard gauge electronic machines with lace facility and ribber. We used a Brother 910 with ribber.

**MACHINES WITHOUT RIBBER:** See page 113

**YARN:** Worth Knitting 4 ply Acrylic

**FIBRE CONTENT:** 100% Acrylic

**COLOUR:** We used Lemon (MY)

**STOCKISTS:** To obtain this yarn, please write to Worth Knitting, Silvercrest House, Wesley Road, Armley, Leeds LS12 1UH

### SIZE

To suit 0-6 months.  
Finished measurement 63cm.  
Length 28.5cm.  
Sleeve seam 15cm.

### MATERIALS

Worth Knitting 4 ply Acrylic.  
1 x 500g cone in MY.  
3 buttons.

### GARMENT WEIGHTS

Matinee jacket: 84g.  
Hat: 22g.  
Bootees: 16g.  
Mittens: 10g.

### MAIN TENSIONS

26.5 sts and 40 rows to 10cm measured over lace patt (tension dial approx 7).  
28 sts and 40 rows to 10cm measured over st st (tension dial approx 7).  
Tensions must be matched exactly before starting item.

### ABBREVIATIONS

See page 113.

### NOTE

Knit side is used as right side.  
Measurements given are those of finished item and should not be used to measure work on the machine.

### MYLAR SHEET PATTERN

If necessary fill in mylar sheet before starting to knit.

The lace patt given is specifically for Brother machines. If you have a different make the patt must be adapted accordingly.

### LACE PATTERN

First row of patt 1.  
Last row of patt 40.  
Left end of patt 1.  
Right end of patt 42.

### MATINEE JACKET

With RB in position, set machine for 1x1 rib. Push 61 Ns at left and 60 Ns at right of centre '0' on MB to WP. 121 Ns.

\* Push corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR.

Using MY, cast on and K3 tubular rows.

Set RC at 000. Using MT-3/MT-3, KB rows. Transfer sts to MB.

Insert mylar sheet and program machine for lace patt.

Set RC at 000. Using MT, work in patt \*. K62 rows.

Place a marker at each end for start of armholes. KB rows.

Do not break yarn. Using WY, K a few rows and release from machine.

Push 51 Ns to WP. With wrong side facing, rehang last row of MY on to Ns as folls: Place 2 sts on to 1 N, 16 times, 3 sts on to 1 N, 19 times and 2 sts on to 1 N, 16 times.

Using MY and MT, K1 row st st. Using WY, K a few rows and release from machine.

### RIGHT FRONT

With RB in position, set machine for 1x1 rib. Push 25 Ns at left and 24 Ns at right of centre '0' on MB to WP. 49 Ns. Work as given for back from \* to \*. K62 rows.

Place a marker at right edge for start of armhole. KB rows.

Do not break yarn. Using WY, K a few rows and release from machine.

Push 22 Ns to WP. With wrong side facing, rehang last row of MY on to Ns as folls: Working from left, place 3 sts on to 1 N,

5 times and 2 sts on to 1 N, 17 times.

Using WY and MT, K1 row st st.

Using WY, K a few rows and release from machine.

### LEFT FRONT

Work as given for right front, reversing needle settings, using variation button 1 to reverse patt and beg at right when rehang work.

### SLEEVES

With RB in position, set machine for 1x1 rib. Push 25 Ns at left and 24 Ns at right of centre '0' on MB to WP. 49 Ns. Push corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR.

Using MY, cast on and K3 tubular rows.

Set RC at 000. Using MT-5/MT-5, K8 rows. Transfer sts to MB. Insert mylar sheet and program machine for lace patt.

Set RC at 000. Using MT, work in patt.

Shape sides by inc 1 st at each end of every foll 6th row, 6 times. 61 sts.

K until RC shows 42.

Place a marker at each end. KB rows. RC shows 50.

Do not break yarn. Using WY, K a few rows and release from machine.

Push 36 Ns to WP. With wrong side facing, rehang last row of MY on to Ns as folls:

\*\* Place 1 st on to first 5 Ns and 2 sts on to next N \*\*. Rep from \*\* to \*\* across the row to last 6 Ns. Place 1 st on to each of these Ns.

Using MY and MT, K1 row.

Using WY, K a few rows and release from machine.

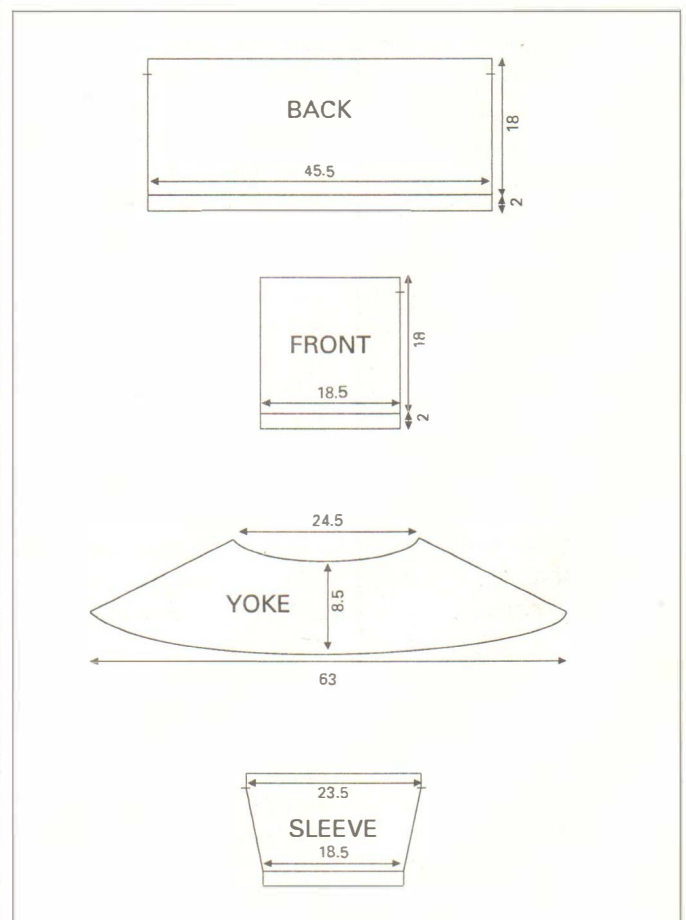
### YOKE

#### FIRST SECTION

Push 84 Ns at left and 83 Ns at right of centre '0' to WP. 167 Ns. With wrong side facing and starting at left of machine, hang top of right front over 22 Ns, sleeve over 36 Ns, back over 51 Ns, sleeve over 36 Ns and left front over 22 Ns. 167 sts. CAR.

Set RC at 000. Using MY and MT, K1 row.

Bring RB into position for 1x1 rib. Transfer every alt st to RB. Return empty Ns on MB to





NWP. Hang comb and weights. Set RC at 000. Using MT/MT, K4 rows.

Transfer sts to MB. Using MT, K3 rows.

Do not break yarn. Using WY, K a few rows and release from machine.

#### SECOND SECTION

Push 153 Ns to WP. With wrong side facing, rehang last row of MY on to Ns as folls:

Place 1 st on to the first 13 Ns, 3 sts on to the next and then on every foll 21st N across the row, ending with 1 st on to the last 13 Ns.

Using MY and MT, K4 rows.

Do not break yarn. Using WY, K a few rows and release from machine.

#### THIRD SECTION

Push 139 Ns to WP. With wrong side facing, rehang last row of MY on to Ns, dec by placing 3 sts on to the 13th and then on every foll 19th N across row.

Using MY and MT, K4 rows.

Do not break yarn. Using WY, K a few rows and release from machine.

#### FOURTH SECTION

Push 125 Ns to WP. With wrong side facing, rehang last row of MY on to Ns, dec by placing 3 sts on to the 12th and then on every foll 17th N across row.

Using MY and MT, K4 rows.

Do not break yarn. Using WY, K a few rows and release from machine.

#### FIFTH SECTION

Push 111 Ns to WP. With wrong side facing, rehang last row of MY on to Ns, dec by placing 3 sts on to the 11th and then on every foll 15th N across row.

Using MY and MT, K4 rows.

Do not break yarn. Using WY, K a few rows and release from machine.

#### SIXTH SECTION

Push 97 Ns to WP. With wrong

side facing, rehang last row of MY on to Ns, dec by placing 3 sts on to the 10th and then on every foll 13th N across the row. Using MY and MT, K4 rows.

Do not break yarn. Using WY, K a few rows and release from machine.

#### SEVENTH SECTION

Push 83 Ns to WP. With wrong side facing, rehang last row of MY on to Ns, dec by placing 3 sts on to the 9th and then on every foll 11th N across the row. Using MY and MT, K4 rows.

Do not break yarn. Using WY, K a few rows and release from machine.

#### EIGHTH SECTION

Push 69 Ns to WP. With wrong side facing, rehang last row of MY on to Ns, dec by placing 3 sts on to the 8th and then on every foll 9th N across the row. Using MY and MT, K4 rows.

#### NECKBAND

Bring RB in position for 1x1 rib. Transfer every alt st to RB. Return

empty MB Ns to NWP. Hang comb and weights.

Using MT-5/MT-5, K6 rows.

Set RB to slip, K2 rows on MB only. K6 rows rib.

Transfer sts to MB and cast off loosely.

Fold neckband in half to inside and slip stitch in place.

#### BUTTON BAND

Push 85 Ns to WP. With wrong side facing, hang appropriate front edge evenly on to Ns. Using MY and MT, K1 row. Bring RB into WP for 1x1 rib. Transfer every alt st to RB. Return empty MB Ns to NWP. Hang comb and weights.

Set RC at 000. Using MT-5/MT-5, K11 rows. Cast off loosely.

#### BUTTONHOLE BAND

Work as given for button band over rem front edge and making 3 evenly spaced buttonholes over depth of yoke when RC shows 6.

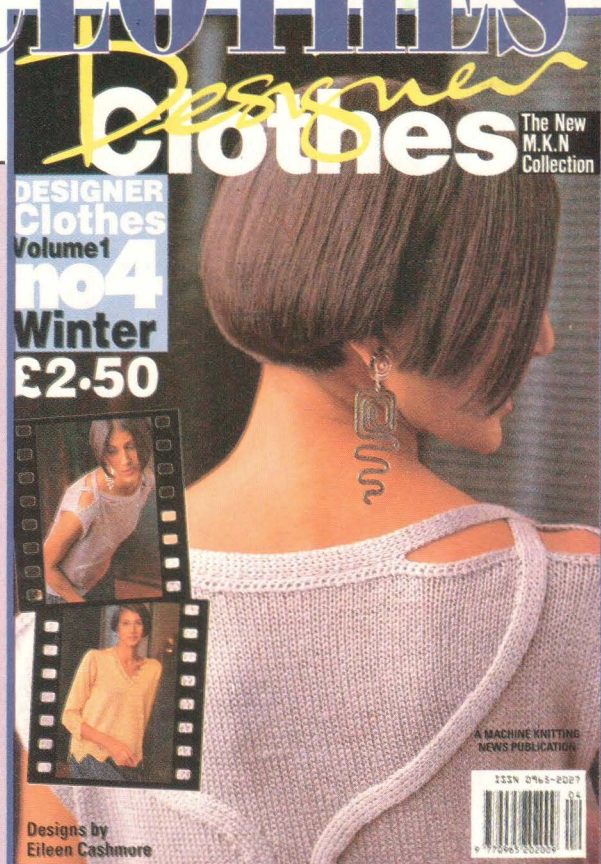
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ACCESS

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#### TO MAKE UP

Join sleeves to front and back from start of yoke to marker. Join side and sleeve seams. Sew on buttons.

#### HAT

With RB in position, set machine for 1x1 rib. Push 51 Ns at left and 50 Ns at right of centre '0' on MB to WP. 101 Ns. Push corresponding Ns on RB to WP. Arrange Ns for 1x1 rib.

Using MY, cast on and K3 tubular rows.

Set RC at 000. Using MT-6/MT-6, K24 rows. Transfer sts to MB.

Insert mylar sheet and program machine for lace patt.

Set RC at 000.

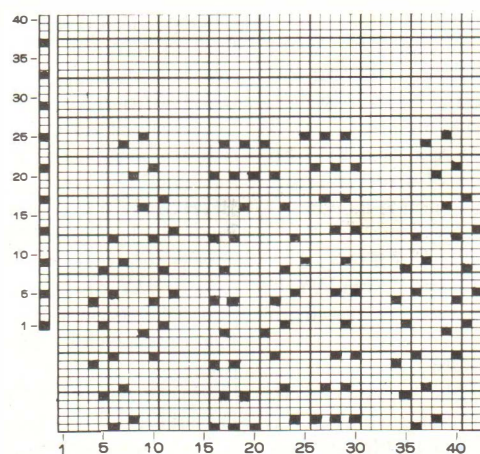
Using MY and MT, work in patt. K42 rows.

Set machine for st st. K6 rows reducing tension by one dot on every row.

Transfer every 4th st on to adjacent N. Return empty Ns to NWP.

K6 rows, reducing tension by one dot on every row.

Transfer the centre st of each group of 3 sts on to adjacent N. Return empty Ns to NWP. Alt Ns in WP.



Reproduced courtesy of Brother

# Oooooh, Baby!

K6 rows, reducing tension by one dot on every row. Break yarn. Thread end through sts and remove work from machine.

## TO MAKE UP

Gather up last row and secure. Join centre back seam. Fold rib section in half to right side.

## BOOTEES

### LEFT BOOTEE

With RB in position, set machine for 1x1 rib. Push 22 Ns at left and right of centre '0' on MB to WP. 44 Ns. Push corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR.

Using MY, cast on and K3 tubular rows.

Set RC at 000. Using MT-6/MT-6, K6 rows.

Transfer sts to MB.

Insert mylar sheet and program machine for lace patt.

Set RC at 000. Using MT, work in patt. K20 rows.

Set machine for st st. K3 rows. CAL. Using WY, K a few rows over 22 sts at right and release from machine. Cont on rem 22 sts at left.

K20 rows.

\* Set carriage to hold. Push 1 N to HP at opposite side to carriage, K1 row, 10 times.

Return 1 N to UWP at opposite side to carriage, K1 row, 10 times \*

Cancel hold. K20 rows.

Rep from \* to \* once more. Cancel hold.

Using WY, K a few rows and release from machine. Turn work and with right side facing, rehang last row of MY on to Ns. Remove WY.

With wrong side facing, pick up the rem 22 sts held on WY at beg of shaping and hang on to same Ns. Remove WY.

Using MY and MT+3, K1 row. Cast off using latch tool method.

### RIGHT BOOTEE

Work as given for left bootee, reversing shapings.

Join side and foot seams.

## MITTEN (KNIT TWO)

With RB in position, set machine for 1x1 rib. Push 19 Ns at left and 18 Ns at right of centre '0' on MB to WP. 37 Ns. Push corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR.

Using MY, cast on and K3 tubular rows.

Set RC at 000. Using MT-6/MT-6, K24 rows.

Transfer sts to MB.

Insert mylar sheet and program machine for lace patt.

Set RC at 000. Using MT, work in patt. K22 rows.



# 14

## Baby All-in-One



**MACHINES:** These instructions are written for standard gauge punchcard or electronic machines with ribber

**MACHINES WITHOUT RIBBER:** See page 113

**YARN:** Worth Knitting 4 ply Acrylic

**FIBRE CONTENT:** 100%

Acrylic

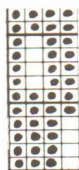
**COLOUR:** We used White (MC), Blue (A) and Lemon (B)

**STOCKISTS:** To obtain this yarn, please write to Worth Knitting, Silvercrest House, Wesley Road, Armley, Leeds, W. Yorks LS12 1UH

## SIZES

To suit 0-3[3-6:6-9] months.  
Finished measurement 52[53.5:55]cm.

# MYLAR SHEET PATTERN



4 sts x 12 rows

Ankle to shoulder measurement 42[46:50]cm.  
Sleeve seam 17[18:19]cm.  
Inside leg seam 16[19:22]cm.  
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

## MATERIALS

Worth Knitting 4 ply Acrylic.  
1 x 500g cone in each colour.  
5 buttons.

## GARMENT WEIGHTS

**All-in-one:** 155g for size 3-6 months.  
**Mittens:** 11g.  
**Hat:** 26g.

## MAIN TENSION

27 sts and 57 rows to 10cm measured over tuck st patt (tension dial approx 8).  
Tension must be matched exactly before starting garment.

## ABBREVIATIONS

See page 113.

## NOTE

Knit side is used as right side. Measurements given are those of finished garment and should not be used to measure work on the machine.

## PUNCHCARD PATTERN

Punch card before starting to knit.

## MYLAR SHEET PATTERN

Fill in mylar sheet before starting to knit.

## COLOUR SEQUENCE

Using A, K4 rows.  
Using MC, K2 rows.  
Using B, K4 rows.  
Using MC, K2 rows.  
Rep these 12 rows throughout.

## ALL-IN-ONE

### RIGHT LEG

\* Push 70[72:74] Ns at left of centre '0' to WP.  
Using WY, cast on and K a few

rows ending CAR.

\*\* Set RC at 000. Insert punchcard and lock on first row or insert mylar sheet and program for all-over patt. Using A and MT, K1 row to the left to select.

Release punchcard. Set carriage for tuck st knitting (both buttons pressed in). Follow colour sequence given, work in patt \*\*. K until RC shows 92[108:126] \*. Using WY, K a few rows and release from machine.

### LEFT LEG

Work as given for right leg from \* to \* but over Ns at right of centre '0'.

Push 70[72:74] Ns at left of centre '0' to WP. With wrong side facing, rehang last row of right leg on to Ns. Remove WY. Ensure Ns are in correct patt position. 140[144:148] sts.

Set RC at 000. Keeping patt and colour sequence correct, K86 rows. CAR.

### DIVIDE FOR ARMHOLES

Make a note of position in patt Using WY, K a few rows over

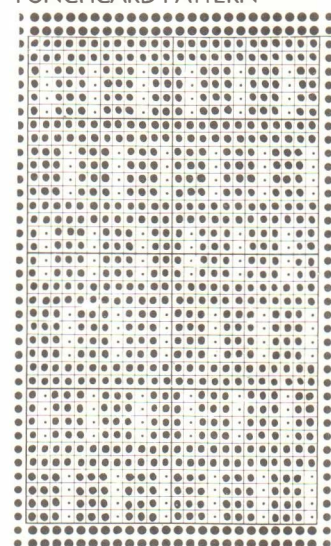
35[36:37] sts at left and release from machine (right front).

Rep over the next 70[72:74] sts at left (back).

Cont on rem 35[36:37] sts at right for left front. Make free move to select row of patt. CAR.

Set RC at 000. Keeping patt and

## PUNCHCARD PATTERN



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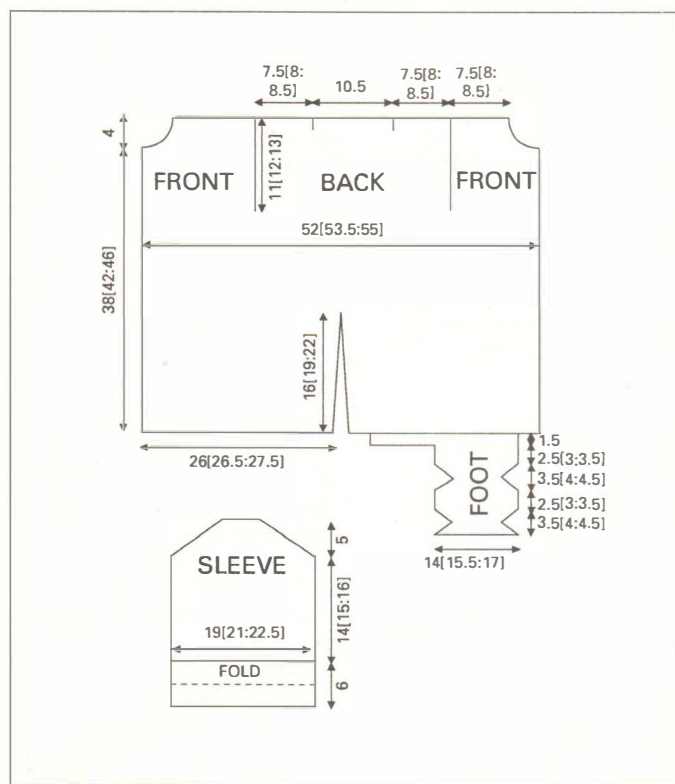
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colour sequence correct, K 40[46:50] rows. CAR.

#### SHAPE NECK

Cast off 6 sts at beg of next row. K1 row.

Cast off 2 sts at beg of next row. K1 row.

Dec 1 st at beg of next and every foll alt row, 6 times in all. 21[22:23] sts.

K until RC shows 62[68:74].

Using WY, K a few rows and release from machine.

#### RIGHT FRONT

With wrong side facing, rehang the 35[36:37] sts for right front on to previously occupied Ns. Starting at correct position in patt, complete to correspond with left front, reversing shapings.

#### BACK

With wrong side facing, rehang the 70[72:74] back sts on to previously occupied Ns.

Starting at correct position in patt, K 62[68:74] rows.

Using WY, K a few rows over 21[22:23] sts at right and release from machine.

Rep over 21[22:23] sts at left.

Using WY, K a few rows over rem 28 neck sts and release from machine.

#### SLEEVES

With RB in position, set machine for 1x1 rib. Push 51[57:61] Ns on MB and corresponding Ns on RB to WP.

\*\*\* Arrange Ns for 1x1 rib. Using MC, cast on and K3 tubular rows. Set RC at 000. Using MT-7/MT-7, K24 rows. Transfer sts to MB.

Set RC at 000. Insert punchcard and lock on first row or insert

mylar sheet and program for all-over patt.

Using A and MT, K1 row to the left to select.

Release punchcard. Set carriage for tuck st knitting (both buttons pressed in). Foll colour sequence given, work in patt \*\*\*.

K 80[86:92] rows.

#### SHAPE TOP

Cast off 1[1:0] st at beg of next 10[4:0] rows.

Cast off 2 sts at beg of next 18[24:28] rows.

Cast off rem 5 sts.

#### CROTCH GUSSET

Push 11 Ns to WP. Using A, cast on by hand.

Set RC at 000. Work as given for right leg from \*\* to \*\*.

K until RC shows 24.

Cast off.

#### LEFT FOOT

Push 40[44:48] Ns to WP. With wrong side facing, hang lower edge of left leg on to Ns, dec 30[28:26] sts evenly as you go.

Set RC at 000. Using MC and MT-1, K9 rows.

Using WY, K a few rows over 20[22:24] sts at right and release from machine.

Set RC at 000. Cont over rem 20[22:24] sts at left. K 15[21:27] rows.

\*\*\*\* Set carriage to hold. Always wrap yarn around inside N to prevent hole forming.

Push 1 N to HP at opposite side to carriage, K1 row, 10 times.

Return 1 N to UWP at opposite side to carriage, K1 row, 10 times. Cancel hold \*\*\*\*.

K 15[21:27] rows.

Work as given from \*\*\*\* to \*\*\*\*, once more.

Using WY, K a few rows and release from machine.

Graft sts held on WY tog for heel seam.

#### RIGHT FOOT

Work as given for left foot, reversing shapings.

#### NECKBAND

Graft shoulder seams tog.

Push 77[77:79] Ns to WP. With wrong side facing, hang neck edge evenly on to Ns. Using MC and MT-1, K1 row.

Bring RB into position for 1x1 rib. Transfer every alt st to RB. Return empty MB Ns to NWP.

Hang comb and weights. Set RC at 000. Using MT-6/MT-6, K16 rows.

Transfer sts to MB and cast off loosely.

Fold neckband in half to inside and slip stitch in position.

#### BUTTON BAND

Join side foot and inside leg seams to within 4cm of crotch.

Sew in crotch gusset.

Push 65[71:77] Ns on MB to WP. With wrong side facing,

hang left front edge for girls or right front edge for boys evenly on to Ns.

Using MC and MT-1, K1 row. Bring RB into position for 1x1 rib. Transfer every alt st to RB. Return empty MB Ns to NWP. Hang comb and weights. Set RC at 000. Using MT-6/MT-6, K11 rows. Cast off loosely.

#### BUTTONHOLE BAND

Work as given for button band over rem front edge and making 5 evenly spaced buttonholes when RC shows 6.

#### TO MAKE UP

Join sleeve seams. Fold cuff in half to inside and slip stitch in position.

Sew in sleeves. Lap buttonhole band over button band and stitch in place to top of crotch gusset.

Join rem seams of foot.

Sew on buttons.

#### HAT

With RB in position, set machine for 1x1 rib. Push 101 Ns on MB and corresponding Ns on RB to WP.

Work as given for sleeves from \*\*\* to \*\*\*.

K60 rows.

Set machine for st st. Using MC, K6 rows, reducing tension by one dot on every row.

Transfer every 4th st on to

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adjacent N. Return empty Ns to NWP. K6 rows, reducing tension by one dot on every row.

Transfer the centre st of each group of 3 sts on to adjacent N. Return empty Ns to NWP. Alt Ns are in WP. K6 rows, reducing tension by one dot on every row.

Break yarn. Thread end through sts and remove from machine.

Gather up sts as tightly as possible and secure.

Join centre back seam. Fold rib in half to right side.

## MITTEN (KNIT TWO)

With RB in position, set machine for 1x1 rib. Push 37 Ns on MB and corresponding Ns on RB to WP.

Work as given for sleeves from \*\*\* to \*\*\*.

Using MT, K30 rows.

Set machine for st st. Using MC, K1 row.

Using MT-1, K1 row.

Transfer every 4th st on to adjacent N. Return empty Ns to NWP.

Using MT-2, K1 row. Using MT-3, K1 row.

Transfer the centre st of each group of 3 sts on to adjacent N. Return empty Ns to NWP. Using MT-4, K1 row. Using MT-5, K1 row.

Break yarn. Thread end through sts and remove from machine.

Gather up sts as tightly as possible and secure.

Join seam. Fold rib in half to right side.

# 15

ILLUSTRATED ON PAGE 105

## Baby's Raglan Cardigan



**MACHINES:** These instructions are written for standard gauge machines with ribber

**MACHINES WITHOUT RIBBER:** See page 113

**YARN:** Worth Knitting 4 ply Acrylic

**FIBRE CONTENT:** 100%

Acrylic

**COLOUR:** We used Light Blue (MY)

**STOCKISTS:** To obtain this yarn, please write to Worth Knitting, Silvercrest House, Wesley Road, Armley, Leeds LS12 1UH

## SIZES

To suit birth-6[6-9-9-12] months.

Finished measurement 50[55: 61]cm.

Length 22[25:30]cm.

Sleeve seam 14.5[15.5: 16.5]cm.

Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

## MATERIALS

Worth Knitting 4 ply Acrylic.

1 x 500g cone in MY.

3[3:4] buttons.

## GARMENT WEIGHTS

66g for size 6-9 months.

## MAIN TENSION

29 sts and 37.5 rows to 10cm measured over st st (tension dial approx 7).

Tension must be matched exactly before starting garment.

## ABBREVIATIONS

See page 113.

## NOTE

Knit side is used as right side.

Measurements given are those of finished garment and should not be used to measure work on the machine.

## BACK

With RB in position, set machine

for 1x1 rib. Push 72[80:88] Ns on MB and corresponding Ns on RB to WP.

\* Arrange Ns for 1x1 rib. CAR. Using MY, cast on and K3 tubular rows.

Set RC at 000. Using MT-4/MT-4, K10 rows. Transfer sts to MB.

Set RC at 000. Using MT, K 28[32:50] rows \*.

## SHAPE RAGLANS

Set RC at 000. Cast off 2 sts at beg of next 2 rows. Dec 1 st at each end of every foll 3rd row, 6[6:4] times. RC shows 20[20:14]. 56[64:76] sts.

Dec 1 st at each end of every foll alt row, 13[16:21] times. RC shows 46[52:56]. Cast off rem 30[32:34] sts.

## RIGHT FRONT

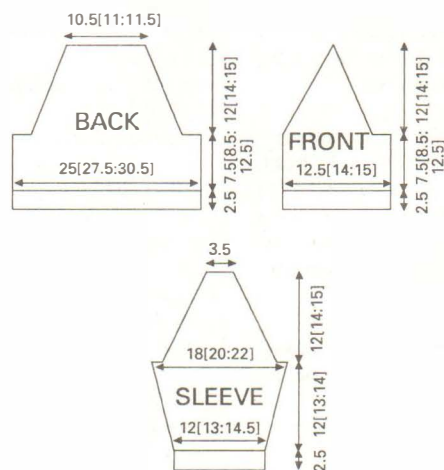
With RB in position, set machine for 1x1 rib. Push 35[40:44] Ns on MB and corresponding Ns on RB to WP. Work as given for back from \* to \*.

## SHAPE RAGLAN AND NECK

Set RC at 000. Dec 1 st at left edge on next and every foll 4th row, 12[14:15] times and at the same time, shape right raglan edge as folls: Cast off 2 sts at beg of next row. K1 row.

Dec 1 st at right edge on every foll 3rd row, 6[6:4] times.

Dec 1 st at right edge on every



# Ooo Bab

full alt row, 13[16:21] times.  
RC shows 46[52:56].  
Cast off rem 2 sts.

#### LEFT FRONT

Work as given for right front, reversing shapings.

#### SLEEVES

With RB in position, set machine for 1x1 rib. Push 34[38:42] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR.

Using MY, cast on and K3 tubular rows. Set RC at 000. Using MT-4/MT-4, K10 rows. Transfer sts to MB.

Set RC at 000. Using MT, shape sides by inc 1 st at each end of next and every foll 4th row, 9[10:11] times in all. 52[58:64] sts. K until RC shows 44[48:52].

#### SHAPE RAGLANS

Set RC at 000. Cast off 2 sts at beg of next 2 rows.

Dec 1 st at each end of every foll 3rd row, 6[6:4] times.

Dec 1 st at each end of every foll alt row, 13[16:21] times. RC shows 46[52:56].

Cast off rem 10 sts.

#### BAND

With RB in position, set machine for 1x1 rib. Push 11 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR.

Using MY, cast on and K3 tubular rows.

Set RC at 000. Using MT-4/MT-4, K3 rows.

Make a buttonhole over the centre st on this and every foll 14th[16th:17th] row, 3[3:4] times in all.

K until RC shows 232[264:332]. Cast off.

#### TO MAKE UP

With wrong side facing, block pieces out to correct measurements. Cover with a damp cloth and allow to dry.

Join raglan seams.

Join side and sleeve seams.

Attach band.

Sew on buttons.

# 16

ILLUSTRATED ON PAGE 105

## Baby's Cabled Cardigan



**MACHINES:** These instructions are written for standard gauge machines with ribber

**YARN:** Worth Knitting 4 ply Acrylic

**FIBRE CONTENT:** 100%

Acrylic

**COLOUR:** We used White (MC)

**STOCKISTS:** To obtain this yarn, please write to Worth Knitting, Silvercrest House, Wesley Road, Armley, Leeds LS12 1UH

#### SIZES

To suit birth-6[6-9:9-12] months.

Finished measurement 50[55:60]cm.

Length 22.5[25:29.5]cm.

Sleeve seam 14.5[15.5:16.5]cm.

Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

#### MATERIALS

Worth Knitting 4 ply Acrylic.

1 x 500g cone in MY.

3[3:4] buttons.

#### GARMENT WEIGHTS

80g for size 6-9 months.

#### MAIN TENSION

35 sts and 36.5 rows to 10cm measured over cable patt (tension dial approx 7/5=MT/MT-2).

Tension must be matched exactly before starting garment.

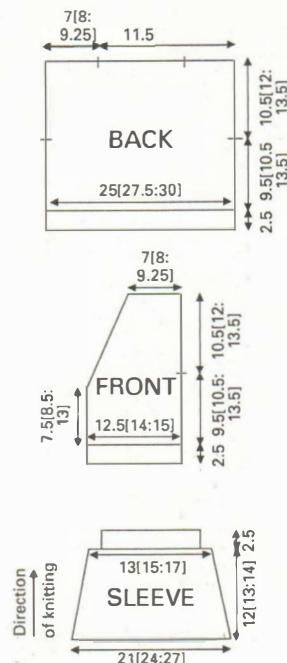
#### ABBREVIATIONS

See page 113.

#### NOTE

Knit side is used as right side.

Measurements given are those of finished garment and should not be used to measure work on the machine.



#### CABLE PATTERN

Arrange sts as shown in Diagram 1.

\* K6 rows.

Work cable over groups of sts indicated in Diagram 1. Cross 2 sts at left over 2 sts at right\*.

Rep from \* to \* throughout.

#### BACK

With RB in position, set machine for 1x1 rib. Push 44[48:52] Ns at left and right of centre 'O' on MB to WP. 88[96:104] Ns.

\*\* Push corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR.

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oh,  
y!

# Oooooh, Baby!

Using MY, cast on and K3 tubular rows. Set RC at 000. Using MT-4/MT-4, K10 rows. Arrange sts as shown in Diagram 1.

Set RC at 000. Using MT/MT-2, work in cable patt \*\*.

K 34[38:50] rows.

Place a marker at each end for start of armholes. K until RC shows 72[82:100].

Transfer sts to MB. Cast off the centre 40 sts.

Using WY, K a few rows and release 24[28:32] sts at right from machine.

Rep over 24[28:32] sts at left.

## RIGHT FRONT

With RB in position, set machine

for 1x1 rib. Push 22[24:26] Ns at left and right of centre '0' on MB to WP. 44[48:52] Ns. Work as given for back from \*\* to \*\*.

K 27[31:48] rows.

## SHAPE NECK

Dec 1 st at left edge on next and every foll alt[3rd:3rd] row, 20[8:8] times in all.

Dec 0[1:1] st at left edge on every foll 0[alt:alt] row, 0[12:12] times in all. At the same time, when RC shows 34[38:50], place a marker at right edge for start of armhole.

K until RC shows 72[82:100]. 24[28:32] sts.

Transfer sts to MB. Using WY, K a few rows and release from machine.

## LEFT FRONT

Work as given for right front, reversing shapings.

## SLEEVES

### (KNITTED DOWNWARDS)

Graft shoulder seams tog.

Push 37[42:47] Ns at left and right of centre '0' to WP. 74[84:94] Ns. With wrong side facing, hang one armhole edge from marker to marker evenly on to Ns. Match shoulder seam to centre '0'.

Using MY and MT, K1 row.

Bring RB into WP and arrange sts as shown in Diagram 1. Hang comb and weights. Set RC at 000. Using MT/MT-2, work in cable patt.

Shape sides by dec 1 st at each end of every foll 3rd row, 14[16:17] times. 46[52:60] sts. K until RC shows 44[48:52]. Transfer sts to MB. Using WY, K a few rows and release. Push 34[38:42] Ns on MB to WP. With wrong side facing, hang last row of sleeve on to Ns, dec 12[14:18] sts evenly as you go. Bring RB into WP and arrange sts for 1x1 rib. Hang comb and weights.

Set RC at 000. Using MT-4/MT-4, K10 rows. Cast off.

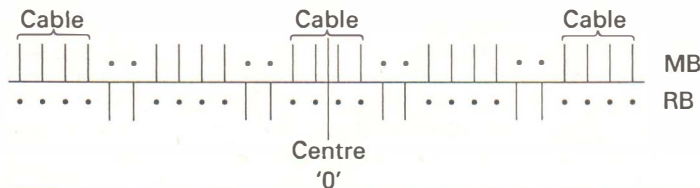
## BAND

With RB in position, set machine for 1x1 rib. Push 11 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. Using MY, cast on and K3 tubular rows. Set RC at 000. Using MT-4/MT-4, K3 rows. Make a buttonhole over the centre st on this and every foll 14th[16th:17th] row, 3[3:4] times in all. K until RC shows 232[264:332]. Cast off.

## TO MAKE UP

With wrong side facing, block pieces out to correct measurements. Cover with a damp cloth and allow to dry. Join side and sleeve seams. Attach band. Sew on buttons.

DIAGRAM 1



**Amber YARN Road Show '93**

At each venue we will be open for sales between 10.00am & 1.30pm. In certain circumstances we may have to leave the hall early. If you are likely to be a late visitor please check the closing time beforehand.

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St Matthews Church Hall Thornton Road Bootle, Liverpool 3.4.93, 12.6.93	United Reformed Church Hall Heath Road Upton by Chester 27.3.93, 5.6.93	Christchurch Hall Victoria Road Preston 6.2.93, 17.4.93, 19.6.93	
TYNE & WEAR		SOUTH YORKS	
Christchurch Centre Preston Road North Shields 6.3.93, 8.5.93, 3.7.93	Birtley Community Centre Ravensworth Road Birtley 3.4.93, 12.6.93	New venue to be announced	
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to be announced			
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The Village Hall Osbaldwick 20.2.93, 24.4.93, 26.6.93			
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If you require a specific order please contact us at least 5 days before the sale and we will do our best to bring it with us. Please remember we cannot physically bring everything that we sell and we often deliver our stock to suit the time of the year. However for your information I have listed below those yarns that we always attempt to bring.			
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February — 26/27/28 Manchester Show — G-Mex Centre			
March — 19/20/21 Bristol Show			

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# 15

Baby's  
Raglan  
Cardigan

see page 102 for instructions



# 16

Baby's  
Cabled  
Cardigan

see page 103 for instructions

## Original Knitwear Designs for Autumn/Winter 1993

We are now commissioning designs for our Autumn/Winter 1993 publications.

An interesting use of colour and yarn, combined with new stitch patterns or techniques should be expressed in each design idea.

Please submit sketches and

swatches to

Jackie Demuth,

Litharne Ltd,

PO Box 9,

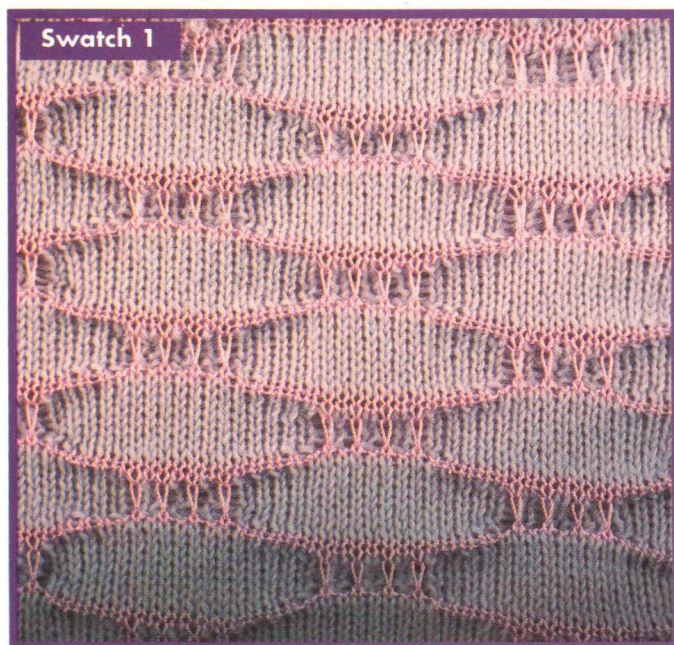
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## DRAWING THE PATTERN

Draw the design on to a blank design sheet using the special reflective pencil which comes with your machine or is available as a separate item from your Silver Reed stockist. It is important that you use this special pencil because your Pattern Controller doesn't read the 'darkness' of the design but the 'reflectiveness' of it. It is important that you also fill in the appropriate rectangles in the information columns at the right. Have you ever thought about why you mark these columns and what they do? If you look at the bottom of these columns, the explanation is there in words and symbols but, I know from experience that not many people look at these explanations. So, let's just take a quick look at how and why these work — we might be able to make further use of them.

The first single column is the buzzer column. A marked rectangle in this column will make the machine 'bleep' at you, usually at the end of the pattern to let you know that the card will rewind itself to the beginning of the pattern at the end of the next row. However, you can also use it to remind you to change colour, which we are going to do with this design. So, every time the machine bleeps at you, you will know it is time to change colour.

**NOTE:** I haven't included the buzzer mark to warn about the card rewinding because I only want the machine to bleep

when the yarn has to be changed.

The next group of four information columns tell the EC1 Pattern Controller how to use the design sheet, that is, whether the sheet should be feeding in or out of the Controller, how fast and when to stop.

The first column at the left tells the Controller to feed the design sheet down into the Controller. So, we usually mark the first row of this column to coincide with the first row of the pattern.

The next column tells the Controller to feed the card in the opposite direction, that is, coming back out of the Controller. So, we usually mark this column at the end of the pattern to make the sheet go back in the opposite direction. The third column tells the Controller to send the sheet in that direction **quickly** — in other words, back to the beginning without stopping. However, if you wanted the design sheet to feed back one row at a time, you could leave this column empty.

# Draw

## Understanding Design Sheets

The fourth column tells the Controller to stop the card there, which is why this column is usually marked at the beginning of the pattern.

## SWATCH 1

Now that you have drawn the design and filled in the information columns, let's knit our first swatch. We're going to use a 4 ply flat yarn with a silky rayon yarn. Not only do I always like the effect of contrasting yarns, but the two fabrics we are going to knit use the second colour very sparingly — ideal when you're using an expensive or difficult yarn. I have knitted my swatches on a Silver Reed SK840, the standard gauge version of the Silver Reed modular system. If you are using one of the other gauges of Silver Reed Electronics, use the following instructions but use an appropriate thickness of yarn.

Insert your newly drawn design sheet.

Inspection light on.

Set the pattern width indicators to 0 and 24.

Button 1 right.

This is the reverse colour button and we set it to the right on this

occasion to make the black rectangles slip.

Button 2 left.

Needle 1 cam at centre '0'.

Point cams at edge of knitting.

Using grey 4 ply, cast on and knit a few rows.

Inspection light off.

Set carriage to knit slip stitch.

\* Knit 2 rows lilac rayon. These 2 rows will knit plain. Knit 8 rows grey 4 ply \*. These rows will slip.

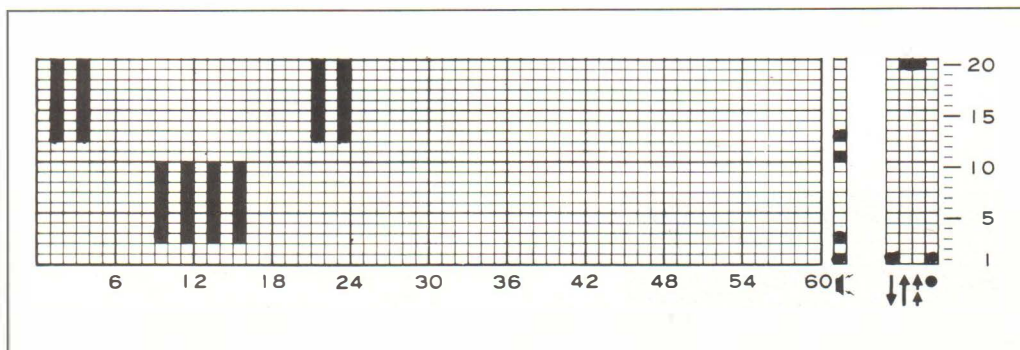
Repeat from \* to \* throughout.

**TIP:** Rayon and other similar shiny yarns can be a bit tricky to knit with because the yarn is so slippery, it tends to slide down the cone, getting tangled and playing havoc with the smooth yarn flow which is essential for successful machine knitting. However, the solution is so simple it is hard to believe. Stand your cone of rayon in a polythene bag while you are knitting. The static from the polythene stops the yarn from sliding down the cone. Hey presto, beautifully behaved yarn!

## SWATCH 2

Now we are going to try a variation of our design.

Insert the same design sheet. Inspection light on.



Laraine McCarthy

# ing and

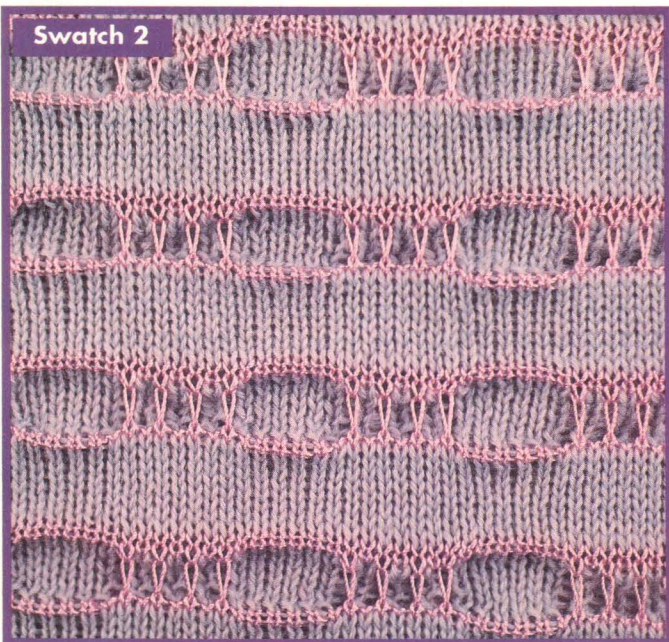
This month we are not going to use one of the standard design sheets which come with your Silver Reed Electronic — we are going to draw our own new one

Set the pattern width indicators to 6 and 19.  
Button 1 right.  
Button 2 left.  
Point cams at edge of knitting.  
Needle 1 cam at centre 'O'.  
Using grey 4 ply, cast on and knit a few rows.  
Inspection light off.  
Set carriage to knit slip stitch.  
\* Knit 2 rows lilac rayon. These rows will knit plain again.  
Knit 8 rows grey. These rows will slip again.  
Knit 2 rows lilac. These rows will knit plain.  
Knit 8 rows grey \*. These rows will also knit plain because we excluded the second slip section of the pattern when we moved the pattern width indicators.

Repeat from \* to \* throughout. If you like the effect created by this type of slip stitch, which I do enormously, you might like to try drawing the patterns for a few different versions, for example, with smaller or larger groups of slip stitches or with wider or narrower gaps between the slip sections or perhaps even with random combinations of large and small. You might also like to try introducing a third colour. Carry on experimenting and see what you can come up with before we embark on something new next month.

Laraine

Swatch 2



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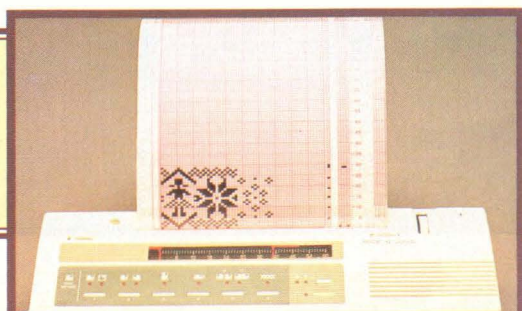
Simply unscramble the anagrams in the frame to find a number of words/phrases connected with our prizes. Write these unscrambled answers on a postcard, together with your name and address, and post your entry to: SILVER REED COMPETITION, MACHINE KNITTING NEWS, PO BOX 9, STRATFORD-UPON-AVON, WARWICKSHIRE CV37 8RS. Closing date for receipt of entries is Wednesday March 31 1993.

1. VERLIS EDER
2. CORNLECTIE DULAROM STEMYS
3. TERNTAP TROLLNOCER
4. DESLEEN
5. SCHETSIT
6. SIGNED

### RULES

Entries must be submitted on a postcard or on the back of an empty, sealed-down envelope. All accepted entries will be examined and the judges will award the prize to the sender of the first correct entry checked after the closing date. The prize must be accepted as offered. Entries arriving after the closing date or not complying with the rules and instructions exactly will be disqualified. The competition is open to all readers resident in Great Britain, Northern Ireland, Channel Islands and Isle of Man, except employees (and their families) of Litharne Ltd, the printers of *Machine Knitting News* or Silver Reed. Decisions of the judges and the Editor of *Machine Knitting News* will be final and legally binding. No correspondence can be entered into. The winner will be notified and the result published in a future issue of *Machine Knitting News*.

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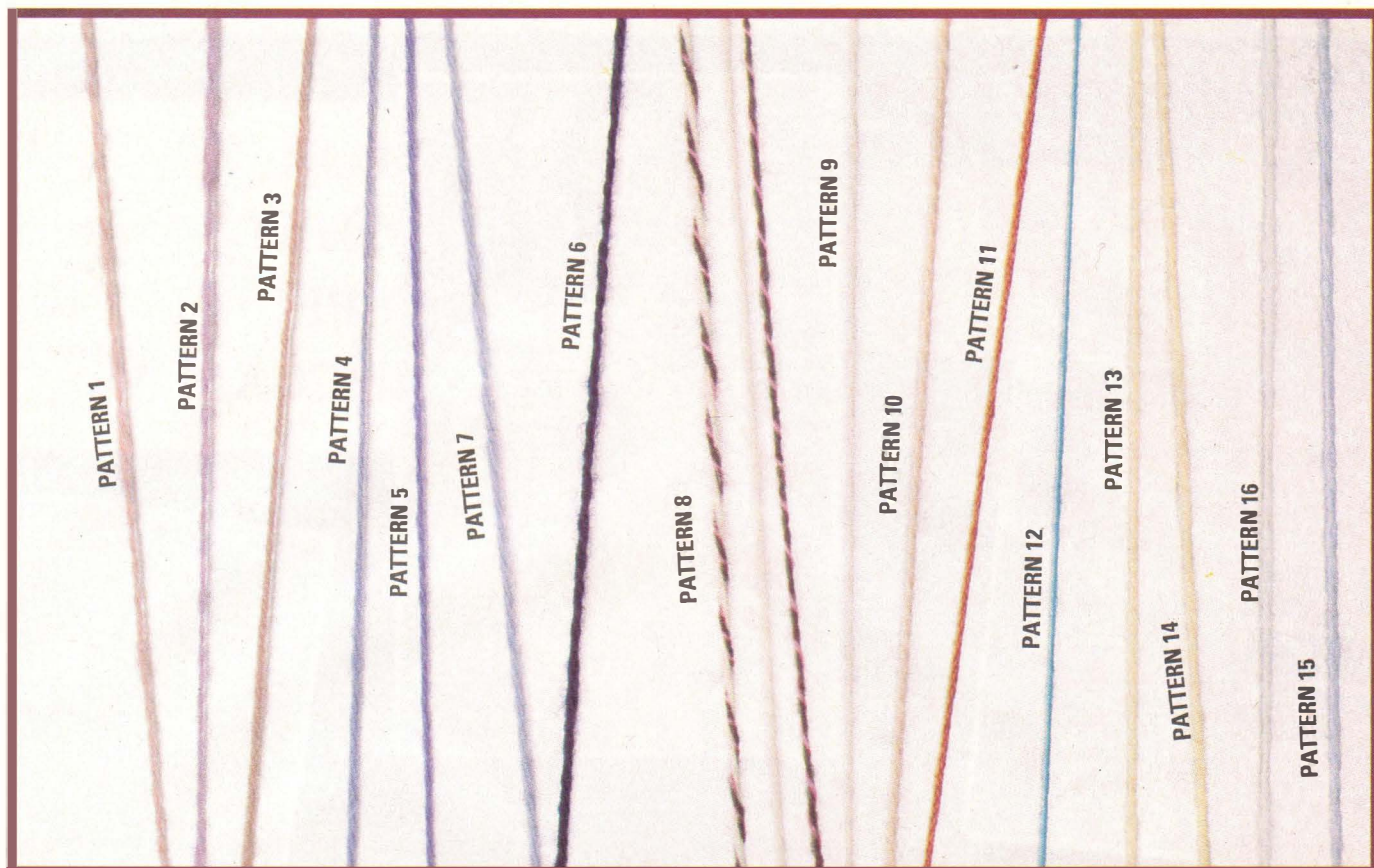
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# YARN SAMPLES



## ABBREVIATIONS

alt = alternate(ly)  
BB = back bed  
beg = beginning  
CAL = carriage at left  
CAR = carriage at right  
ch = chain  
cm = centimetres  
Col 1 = colour one  
Col 2 = colour two  
Col 3 = colour three  
cont = continu(e)(ing)  
dc = double crochet  
dec = decreas(e)(ing)  
FB = front bed  
FNR = full needle rib

fig = figure  
foll = following  
g = grams  
HP = holding position  
inc = increas(e)(ing)  
K = knit  
MB = main bed  
MC = main colour  
mm = millimetres  
MT = main tension  
MT-1, (2), (3) = one, (two),  
(three) full sizes tighter  
than main tension  
MT-4, (5), (6) = four,  
(five), (six) full sizes

tighter than main tension  
MT+1, (2), (3) = one, (two),  
(three) full sizes looser  
than main tension  
MT+4, (5) = four, (five) full  
sizes looser than main  
tension  
MT+9 = nine full sizes  
looser than main tension  
MY = main yarn  
N(s) = needle(s)  
NWP = non working position  
0 = no stitches or rows  
worked  
P = purl

patt = pattern  
RB = ribber  
RC = row counter  
rem = remain(ing)  
rep = repeat  
SS = stitch size  
st(s) = stitch(es)  
st st = stocking stitch  
tog = together  
UWP = upper working  
position  
WP = working position  
WY = waste yarn  
A, B, C and D = contrast  
colours

## FOR MACHINES WITHOUT RIBBER MOCK RIB

Push the number of main bed Ns as given in the patt to WP. Return alt Ns to NWP for 1x1 mock rib. Return every 3rd N to NWP for 2x1 mock rib. Using WY, cast on and K a few rows, ending carriage at left. Using T10 and nylon cord, K1 row. Set RC at 000. Using MC and MT-3, K the number of rows given in patt (i.e. depth of rib). Using MT, K1 row (fold row). Using MT-3, K the same number of rows for depth of rib again. Return intermediate NWP Ns to WP. Pick up loops from first row worked in MC and hang on to empty Ns (plus adjacent N for 2x1 rib), evenly along row. Complete as given in patt. To remove WY when work is completed, pull nylon cord from one end of work, thus releasing waste knitting.

### SYMBOLS

- △ EASY TO KNIT
- △△ FOR A KNITTER WITH SOME EXPERIENCE
- △△△ FOR EXPERIENCED KNITTERS
- △△△△ FOR EXPERTS ONLY

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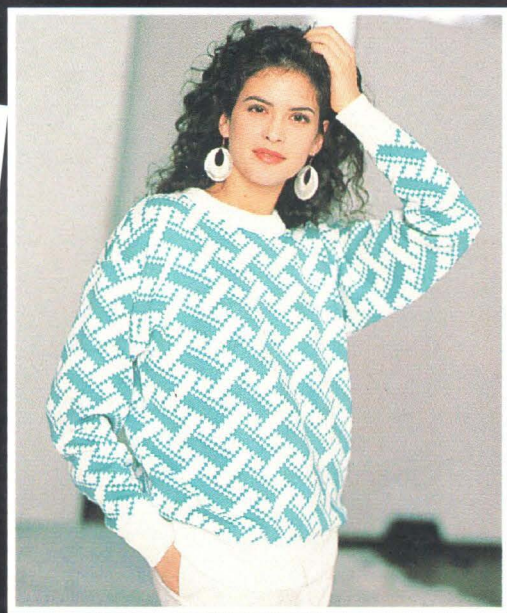
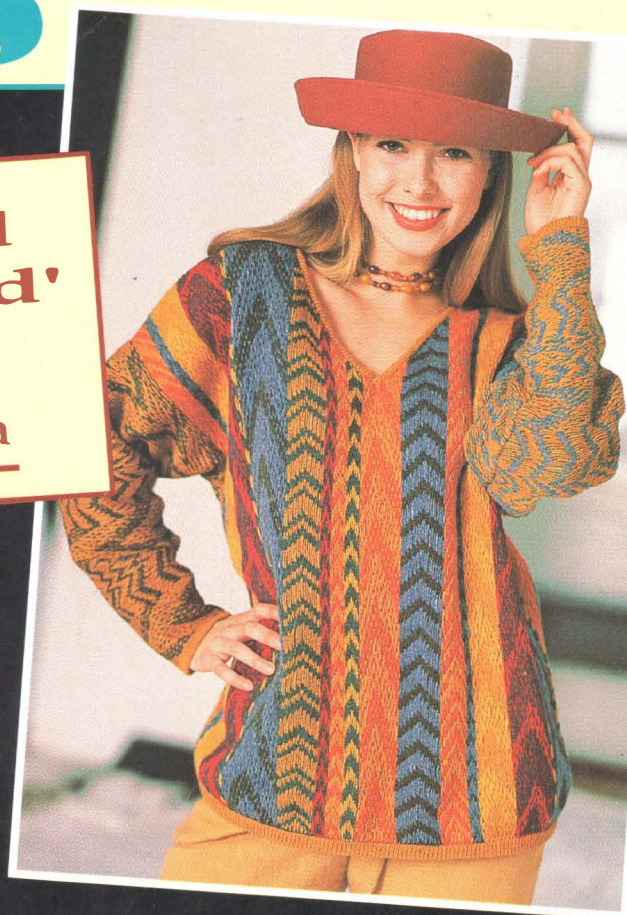
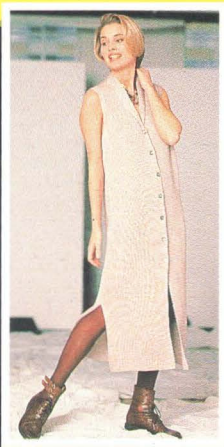
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